



MUGHAL ARCHITECTURE

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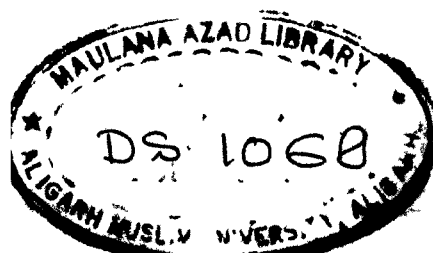


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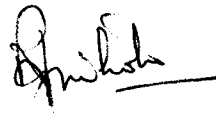
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(R. N. AGNIHOTRI)

C O N T E N T S

	<u>Pages</u>
PART 1	
Introduction	- 1
The Early Mughal Style (1556-1627)	- 1
The Late Mughal Style (1628-58)	- 10
The Later Mughal Style (1658-1857)	- 16
PART 2	
Annotated Bibliography	- 21
PART 3	
Indexes	
Author	- 88
Subject	- 91
PLATES	
Muthamman Burj :Fort Agra	
Jahangiri Mahal	
Shaikh Salim Chishti's Tomb, Fatehpur Sikri	
Akbar's Tomb	
Itimad-Ud-Daula's Tomb	
Taj Mahal	
Buland Darwaza,Fatehpur Sikri	
Panch Mahal -Fatehpur Sikri	
Akbar's Tomb - Sikandra-Main Gateway	
Cenotaphs,Itimad-Ud-Daula	
Cenotaph's Taj Mahal	
Salim Chishti's Tomb	

PART I

MUGHAL ARCHITECTURE

INTRODUCTION

Though the Mughal empire was founded in 1526 by Babur, Mughal architecture did not commence until the reign of Akbar. The reasons for this are not far to seek. Babur himself hardly ruled for five years (1526-30), while his son Humayun's reign of ten years (1530-40 and 1555-56) was marked by uncertain conditions that ultimately cost him his kingdom. Whatever few buildings have come down to us like the Baburi mosque in Panipat in the erstwhile Punjab, and now in Haryana state, the Jami Mosque at Sambhal and the Baburi mosque of Ayodhya in Uttar Pradesh, Humayun's mosque at Fatehabad in the Haryana, do not represent any distinct architectural style.

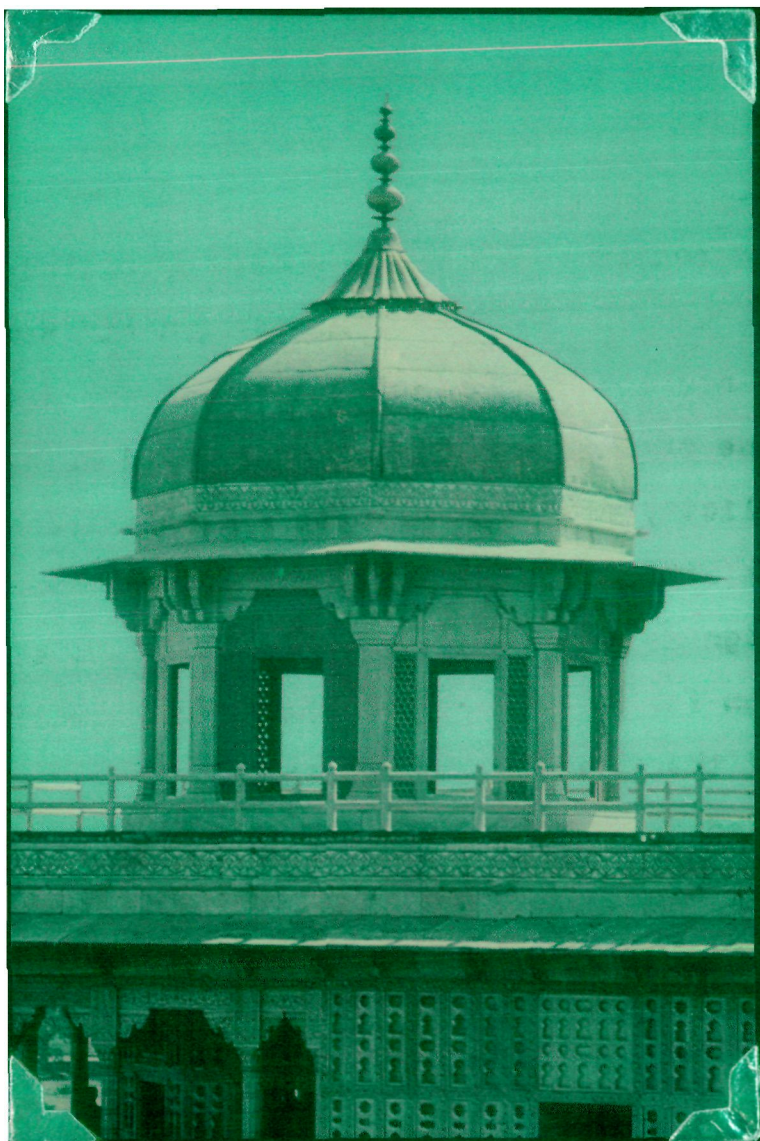
It was only during Akbar's reign that the characteristic Mughal architecture took a concrete form. The great architectural tradition set down by that emperor were maintained under Jahangir (1605-27) and reached their highest mark during Shah Jahan's rule (1628-58), but it started declining immediately afterwards. Thus, Mughal architecture of India divides itself into three distinct, namely, Early Mughal, Late Mughal and Later Mughal styles.

THE EARLY MUGHAL STYLE

(1556-1627)

The first monument in the early Mughal style is the tomb of

Humayun constructed in 1565-66 by his widow. One of the most outstanding Muslim buildings in Delhi, it is regarded as a land mark in the development of Mughal architecture in India, apart from representing the first of the Mughal schemes of tomb gardens : it stands in the centre of a large four-walled garden, enclosure entered by impressive gateways, one each in the middle of its three sides. The high and wide square platform on which the tomb stands, has on its sides small rooms with arched fronts. The plan and design of the tomb are indicative of strong foreign, mostly Persian, influence. For example, it is square in plan, but its corners are flattened, and the middle of each side is deeply set back in the form of an alcove or arched valuit. The plan of the interior is also different. Instead of the single square or octagonal chamber hitherto in vogue, there is a larger octagonal central chamber with a valuted roof which is surrounded on four corners by similar compartments small in size, all interconnected by galleries and corridors. Moreover, the foreign influence may be seen in the treatment and shape of its dome placed on an edge-rimmed circular base. On the other hand, the indigenous elements are discernible in elegant finials and kiosks with cupolas, use of white marble inlay in red sand stone, a few decorative designs, etc. Although its dome appears some what low for its bases its kiosks and the finials, elegant in themselves, seems a little out of tune with the entire setting, and the decoration of its facade is limited. The mausoleum is a great architectural achievement on account of the perfect proportions of its different parts, the pleasing contrast of red sand stone and white marble, the graceful



MUTHAMMAN BURJ
AGRA FORT
(AD 1628-58)

curves of its bold arches and the grand volume of its dome. Somewhat similar in design to Humayun's tomb is that of Ataja Khan (d.1562), constructed in 1566-67 of smaller dimensions, the inlay work of much coloured marbles and the low relief carvings of its facade are far richer and finer than in Humayun's tomb.

Akbar, himself as a great a patron of architecture as of other arts constructed a large number of buildings at Agra, Fatehpur Sikri, Lahore, Allahabad, Rohtasgarh (in Bihar) and elsewhere. His buildings are mostly constructed of red sand stone with limited use of white marble. Being endowed with a liberal mind and catholicity of taste, he patronised indigenous building traditions with the result that the forceful architectural style of his reign is marked by a judicious mixture of purely indigenous and foreign forms. The central theme of Akbar's buildings is the use of the trabeate system, though the arcuate forms were also adopted but mainly for decorative purposes. The pillar shafts are now generally many sided and have bracket-capitals. The ornament consist chiefly of the carvings or bold inlay, perforated screen works and artistically painted design on the walls and ceilings in gold or colours.

RED FORT

Standing on the bank of Jamuna at Agra is the first major building project of Akbar. An irregular semi-circle in plan, its massive walls are of concrete and rubble faced entirely with huge blocks of finely dressed red sand stone. The Delhi Gate of the fort on the West, forming the principal entrance, is an imposing



JAHANGIRI PALACE
FORT-AGRA

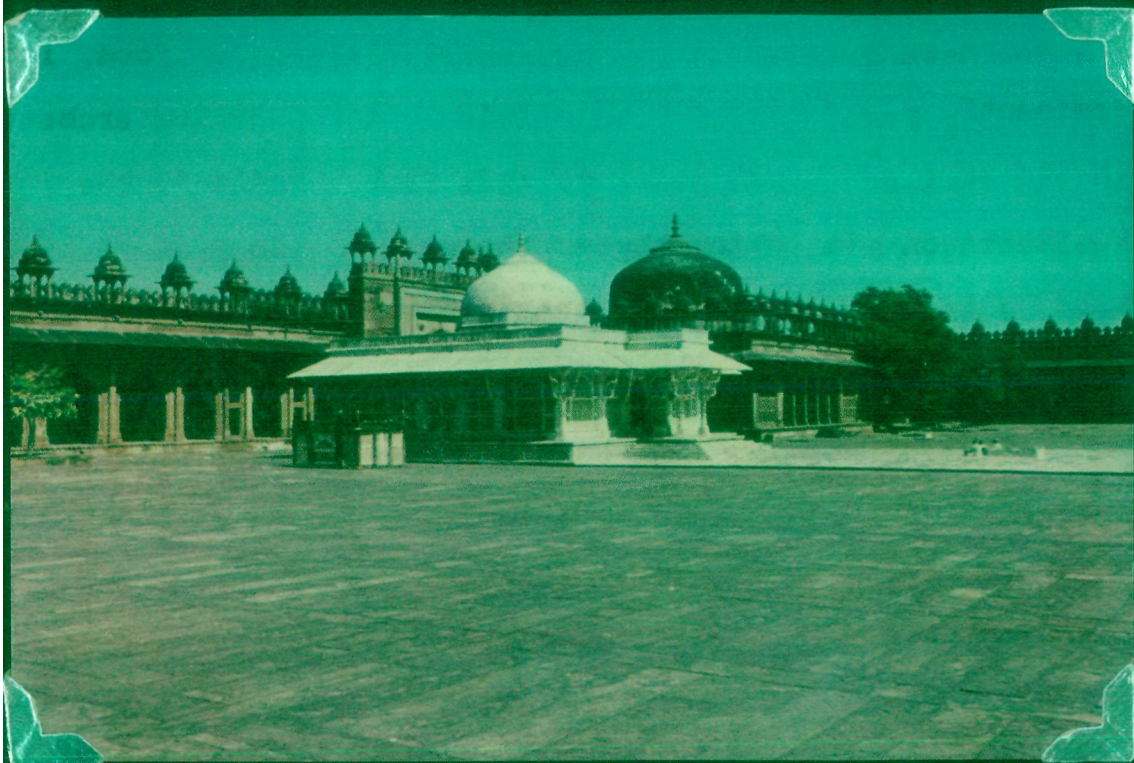
structure consisting of an arched gateway between two massive octagonal bastions, each with one octagonal domed kiosk at the top. Within the fort, most of the buildings are those that were constructed in the reign of Shah Jahan. The only building of Akbar's period, preserved in entirety, is the Jahangiri Mahal, a large square palace built of red sand stone in the usual palace-plan of double-storeyed chambers enclosing an open court yard. With the exception of a few arches appearing here and there in a subsidiary position, the entire palace with pillars, beams, brackets and flat ceilings is built in the Hindu trabeate style which also characterises the profuse carving all over the building but particularly in the shape and design of the brackets.

The most spectacular building activities of Akbar's reign took place at Fatehpur Sikri, where a large number of impressive buildings were constructed, almost wholly of red sand stone, for residential, official and religious purposes. Among the residential buildings, the most important are the palace of Jodh Bai and houses of Maryam, Turkis Sultana and Birbal. Palace of Jodh Bai, complete in design and arrangement, is self-contained in every respect and provides a fine example of the type of building meant for royal residence. Its almost plain exterior is in sharp contrast with its interior which is remarkable for rich carvings of the pillars, balconies, perforated stone windows and ornamental niches. Many of the structural elements and motifs of decoration executed in the indigenous style impart the palace an architectural character of its own. Maryam's house is a small block consisting of a room having a verandah on three sides, and on the fourth a

a set of three rooms; some portions of its interior and exterior were originally embellished by large mural paintings, traces of which may be seen even now. House of Turkish Sultana, despite its being a small one-storeyed building, is particularly remarkable for the picturesque environment of paved courts and water-courses on the one hand and for profuse carved decorations, of a rich variety and craftsmanship, occupying the whole inner and outer surface of the building, on the other.

The most distinguished among the official buildings at Fatehpur Sikri is the two-storeyed Diwan-i-Khas or the Hall of Private Audience. Though of moderate size, it is remarkable for the unusual treatment of its interior, which consists of one single chamber with overhanging galleries projecting from the sides. In the centre of the floor is set up an exquisitely carved single pillar of substantial size, the expanding capital of which supports a circular stone platform connected with galleries at the four corners by narrow diagonal passages.

There are, in addition, quite a few notable buildings at Fatehpur Sikri, such as the Panch Mahal, the Khwabgah, the Astrologer's Seat, etc. but the most impressive of the whole group is the magnificent Jami mosque with its lofty gateway called Buland Darwaza and the marvellous tomb of Shaikh Salim Chisti situated within its open quadrangle, Jami mosque. Unlike the other buildings at Fatehpur Sikri, is chiefly constructed in the arcuate style and belongs to the usual open court yard type of mosques. While in general design it is purely Islamic, some of the structural forms, especially in the side wings of its prayer hall

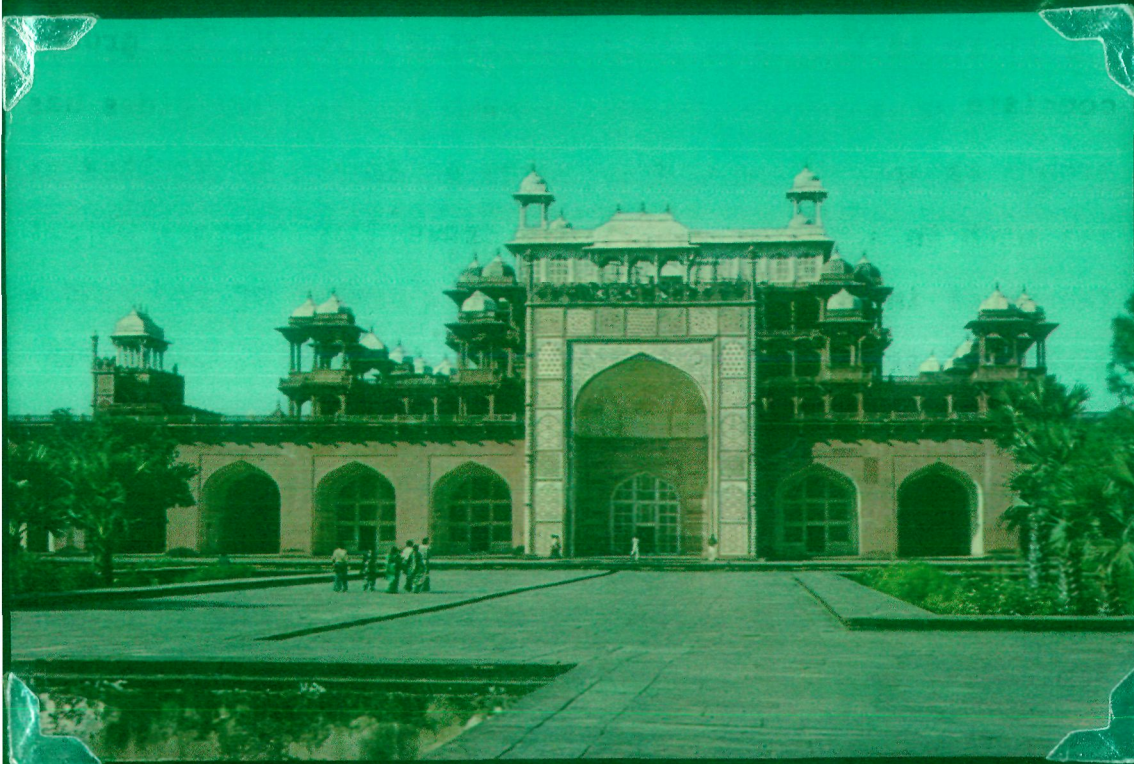


SHAIKH SALIM CHISHTI'S TOMB
(AD 1580-81)

and cloisters-arcade are in Hindu style. The mosque proper is one of the largest and finest mosques in India, remarkable for the skilful variation in the construction of the interior of its prayer-hall, for its balanced composition and for the variety of its rich decoration of carving, painting and inlay work over most of the interior. Equally impressive is the Buland Darwaza, the southern gateway to the enclosure. In general form, it is dominantly Persian; the pendentives of intersecting arches used in its semi-dome also point to this fact. Built in the form of a semi-octagon projecting beyond the wall of the mosque it has been regarded as one of the most perfect architectural achievement in India.

Tomb of Shaikh Salim Chisti built in white marble standing on square marble platform, the tomb-chamber is surrounded by a verandah closed by elegant marble screens executed in extremely rich and delicate geometrical pattern, while its deep cornice is supported on serpentine brackets of rare design and excellent carving reminiscent of the brackets in the Shanzadi's tomb, at Chanderi, but here they are much finer.

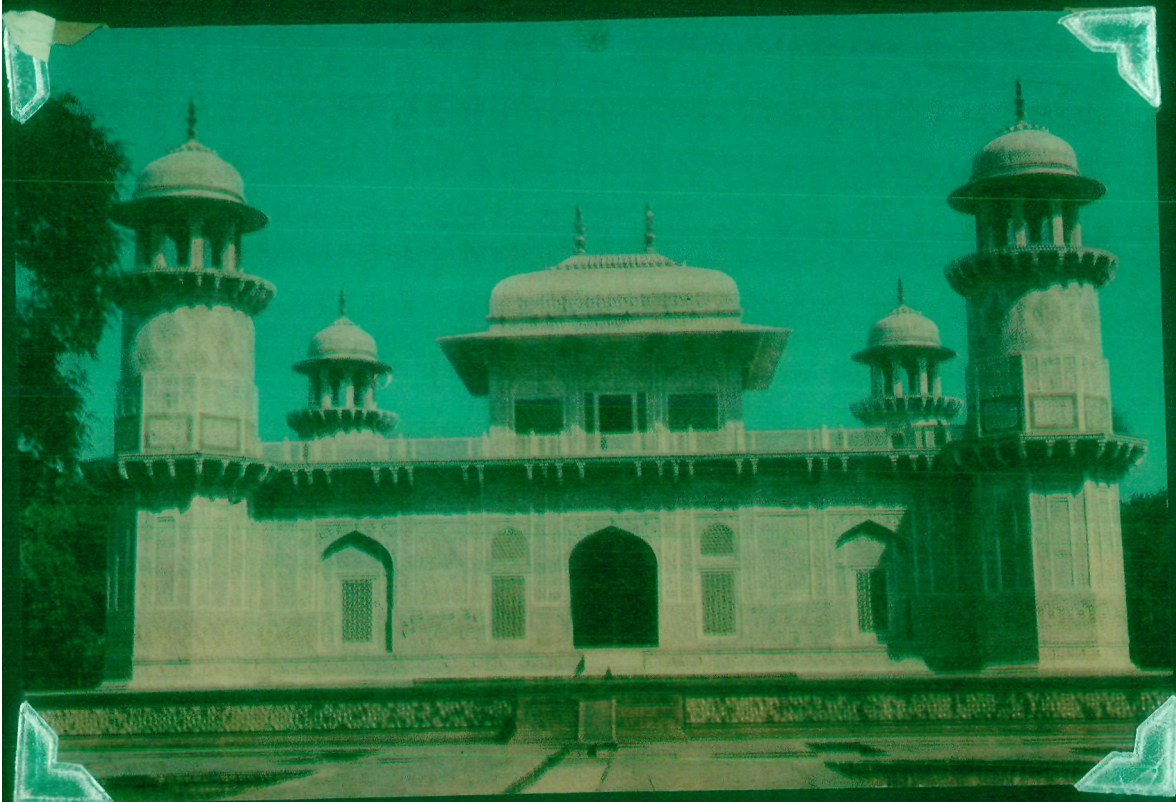
The architectural style as practised in the reign of Jahangir is almost similar to that of Akbar's period. However, the style appears to lose some of the force and virility characterising Akbar's buildings. Of the monuments of Jahangir's reign, the most important are Akbar's tomb (1612-13) at Sikandra near Agra and the tomb of Itimadud Daula (1626) at Agra. The most assesting feature of Akbar's tomb is its unusual form and design.



AKBAR'S TOMB-SIKANDRA
MAIN GATEWAY

It is situated in the midst of a spacious and elaborately laid out garden, having four imposing gateways of sufficient architectural merit. The southern gateway is particularly impressive on account of its pleasing proportions, profuse surface ornamentation in inlay, and four graceful white-marble minarets of a new but perfectly developed type. The tomb proper is a five-storeyed structure in the shape of a truncated pyramid. The ground storey consists of a massive terrace; each of its four sides has shallow arches except in the middle where an alcove or vaulted arch is set with in a rectangular frame crowned by a graceful marble kiosk. The upper intervening ones contain a number of red sand stone pavilions arranged in order, while at the top, the fifth storey comprises an open court, enclosed by a flat-roofed arched gallery the outer arches of which are filled with delicately perforated white marble screens and a tall and graceful kiosk at each corner. Architecturally not perfect, the tomb is superb in effect on account of the originality of its conceptions and schemes of decorations which consists chiefly of exquisite carvings, artistic painting in gold and colours, tile-decoration and pleasing inlay work, in geometric and floral designs.

Tomb of Itimadud-Daula, built by his daughter, Empress Nur Jahan, stands on a raised platform in the middle of a garden enclosure. Built wholly of marble and decorated profusely with exquisite inlay work, it forms a connecting link between the style of Akbar and that of Shah Jahan : the style assumes a most delicate. It is square in plan and consists of a central chamber enclosed by connected rooms with three arched openings in each



ITIMAD-UD-DAULA'S TOMB-AGRA

side and a broad octagonal tower, somewhat equal in appearance at each corner. A square pavilion above the roof having finely perforated marble screens forms the upper storey. Remarkable for the charm and harmony of its design, the tomb is an architectural achievement of a high order, but its architectural character is overshadowed by its exquisite pietra dura in precious stones over its whole surface. The different motifs like rose-water vessels, grapes, wine-cups and flasks, the cypress, etc., employed in this particular inlay work are purely Persian in character.

Among other monument belonging to this period are the mausoleum of Jahangir at Shahdara near Lahore and the tomb of Khan-i-Khanan at Delhi. The former, like the tomb of Akbar, is situated in the center of a large garden and is a square structure of one storey standing on a low plinth. Each of its four sides consists of eleven arches of which the central one forms the entrance, while at the four corners rise lofty and handsome octagonal minarets in five stages. The rich surface decorations of marble inlay, glazed tiles and painting are its main ornamental features. The tomb of Abdur-Rahim Khan-i-Khanan constitutes a significant link between the tomb of Humayun and the Taj Mahal. Now standing divested of its white marble facing, it largely resembles the former, but the angles of its single chamber, square in plan internally and externally, are not flattened.

This early imperial Mughal style seems to have started influencing the local style in the newly annexed provincial territories of Bengal (including Bihar), Gujarat, etc., only after the consolidation of the Mughal authority i.e. after the

close of the sixteenth century.

The most typical among the buildings of this style at such places is the palace-complex (1597) at Rohtasgarh in Shahabad district of Bihar, with the principal entrance called Hathia Pol or Elephant Gate forming its most decorative part. The various buildings of the complex, such as Baradari, Darbar Hall, Shish Mahal, Phul Mahal and Nach Ghar, represent the same virile and forceful architectural style that had been initiated in Akbar's buildings at Fatehpur Sikri and elsewhere. Another building expressive of the same robust manifestation in the same region is the Choti Dargah or tomb of Mokhdum Shah Daulat (1616) at Maner near Patna, which, alongwith its large impressive gateway of great beauty and elegance, is an architectural achievement of a high order. Its most striking feature is the elegance and pleasing variation of design and neatness of execution. Consisting of a square tomb-chamber, enclosed by a continuous verandah, some of its salient features are the subtle variation of design, particularly of the front elevation in three stages including the domical roof, perfect proportions of its different parts and their harmonious composition, elaborate carving of a very high order of its verandah-ceiling in foliage design and fret-work of great delicacy and exquisite finish. The small mosque nearly is also architecturally not without significance. Its most striking feature is its pointed vaulted stone roof resting on stone-struts after the fashion of wooden roofs.

At Ajmer in Rajasthan is the massive Akbar's Palace locally called the Magazine a rectangular structure with four imposing

Octagonal bastions of sufficient architectural merit at the corners and an audience-chamber in the centre, entered through a magnificent gateway in the typical early Mughal style.

THE LATE MUGHAL STYLE

(1628-58)

The Mughal style reached its zenith during the reign of Shah Jahan (1628-58) who was a great builder. He created numerous elegant buildings at Ajmer, Lahore, Sri Nagar and other places.

The transition from the forceful and robust early Mughal Style of Akbar to that of pretty and elegant Late Mughal style of Shah Jahan is as sudden as it is obvious.. Shah Jahan's is an age of marble buildings with the change of building material, the technique of surface decoration also underwent a change; decorative carvings in low relief on red sand stone gave way to artistic inlay of semi-precious and multi coloured stones in marble, representing petals and curving tendrils of conventional flowers. Structurally, too, the style changed. For example, the curve of the arch assumed a multifoil shape, usually of nine foils or cusps, while the pillars have now foliated basis, either tapering or many sided shafts and valuted bracket capitals. The use of double columns is also not infrequent. The squinch-arch pendentive and flat roofs are now replaced by vaults built in the intersecting-arch vaulting system or shouldered roofs. The dome placed on a high drum and with a constricted neck takes a bulbous shape in the Persian style. In fact, the domes of Shah Jahan's

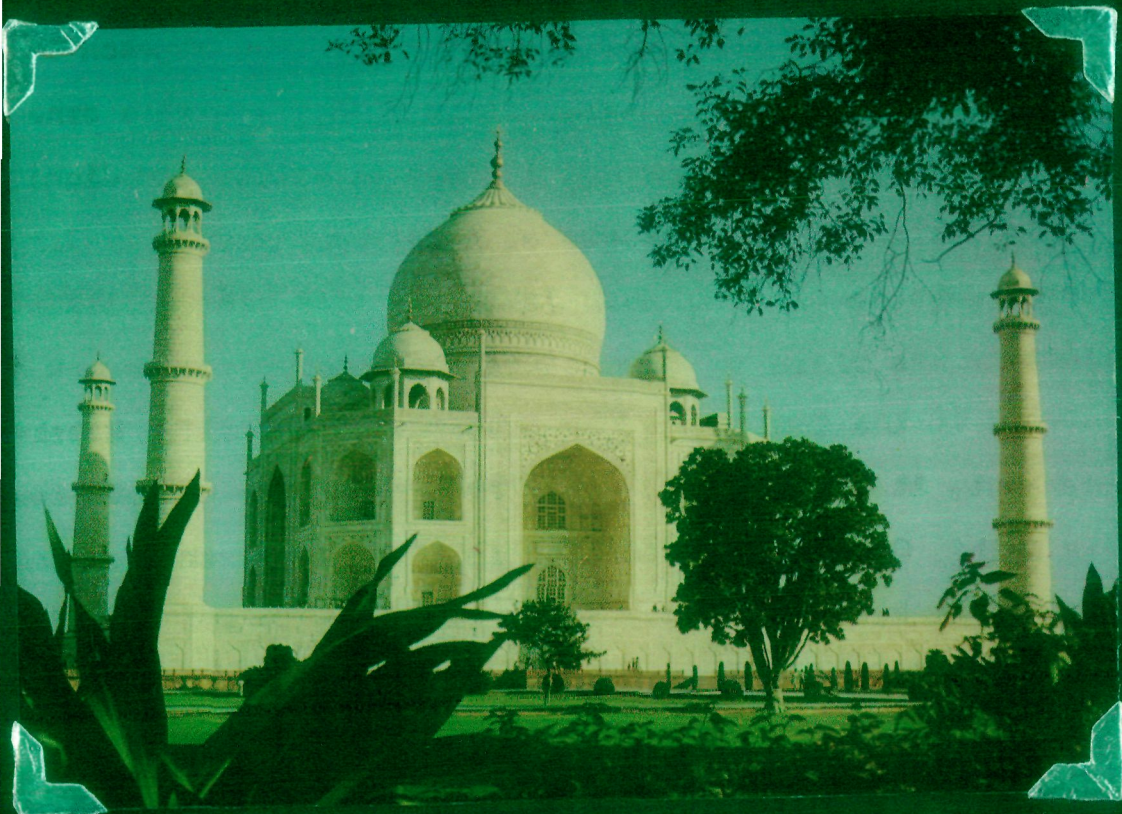
buildings are remarkable for their extremely pleasing contours.

The earlier building activities of Shah Jahan are represented by his replacements or remodelling of earlier structures in the forts of Lahore and Agra. In the former, he built the Diwan-i-Am, the Khwabgah, the Shish Mahal, the Muthamman Burj etc. The large group of Shah Jahan's marble buildings in Agra Fort includes Diwan-i-Khas (1637) with its most graceful double columns carrying multifoil arches, the Khas Mahal consisting of three marble pavilions of elegant form and design the Shish Mahal, Nagina Masjid, Muthamman Burj remarkable for its chaste decoration of inlay and marble filigree work, and the Moti Masjid (1655), all of which are characterised by refinement of taste and chasteness of execution of all these structures, mostly erected in marble, the most impressive is the Moti Masjid built in typical Shah Jahan style situated on an elevation on a red sand stone basement, it consists of the usual open courtyard surrounded by an arched cofridor on three sides and the prayer-hall on the west. The latter, which has its facade composed of seven multifoil arches of great beauty, is covered by three graceful domes placed on high drums and of bulbous shape, and is surrounded by beautiful octagonal kiosks, one at each corner, while a range of delicate ones is placed along the parapet front. All these elements are tastefully combined to produce a composite whole which on account of its superb effect has been regarded as one of the purest and most elegant buildings of its class to be found anywhere.

New building projects were also undertaken side by side,

the most important of which are the majestic Red Fort and the magnificent Jami Masjid in his new capital of Shahjahanabad in Delhi. Red Fort, completed in 1648, itself is an imposing structure of encircling massive walls, broken at intervals by boldly projecting bastions topped by domed kiosks, and entered through two main gateways, the Delhi and the Lahori Gates. Of the existing buildings therein, the more important are the Diwan-i-Am, the Mumtaz Mahal, the Rang Mahal, the Diwan-i-Khas, the Khwabjah, the Harem and the Muthamman Burj. Structurally, these buildings are fine examples of the prevailing Late Mughal style. Workmanship of the most perfect order marks the rich and gorgeous decorations in different styles, to wit, in pietra dura, low-relief marble carving in arabesques and flowers, and painting in brilliant colours and lustrous gold. The Diwan-i-Khas in particular is most lavishly ornamented and richly embellished. The same was the case with Rang Mahal and other palaces but very few traces of their original embellishment have survived. Another remarkable feature of the Fort is the superbly magnificent Throne Seat, a white marble canopied pavilion like structure, set in a vaulted recess in the back wall of the Diwan-i-Am. Richly inlaid with precious stones, it was intended for the royal throne. The decoration on the wall of the Throne-Seat consists of panels of pietra dura work, which on account of the presence of one panel representing Orpheus with his lute is generally attributed to a European artist, Austin de Bordeaux.

Jami Masjid of Delhi, also constructed about this time (1656) is one of the most impressive mosques in India. It is built in



TAJ MAHAL
THE DREAM OF EMPEROR SHAH JAHAN
IN MARBLE

the usual style of an open court yard and arched cloisters. The entire building is raised over a lofty basement with majestic flights of steps leading to imposing gateways on three sides, while at its four corners are placed twelve sided kiosks surmounted by marble domes. The facade consists of eleven multi foil arches, the central one, set within a rectangular frame, rising above the rest; with two minarets, one at each end, and the three shapely and elegant domes of white marble ornamented with strips of black marble, it imparts beauty and dignity to the whole building. Jami mosque at Agra, constructed by Jahanara, the eldest daughter of Shah Jahan, in 1648. Though its chief merit lies in its pleasing proportions, the happy arrangement of its arches in the facade and the presence of beautiful kiosks on the parapet, it is not as artistic and impressive as its counterpart in Delhi. Considerably smaller in size, its arches are not multifoil but simple, its domes lack heights and gracefulness of shape, and there are no minarets to add to its general appearance. Apart from these, quite a few buildings of note were constructed during this period; for example, Wazir Khan's mosque (1634) at Lahore, the chaste and beautiful Shah Jahan mosque of white marble (1637) at Ajmer, the ornate and richly decorated Chini-ka-Rauza at Agra, the handsome caravanserai of Azam Khan (1637) at Ahmadabad, the impressive Lukochuri Gateway (1635) at Gaur, the Sabgi Dalan at Raimahal in north Bihar, Pari Bibi's tomb (1684) at Dacca etc.

Taj Mahal at Agra Apart from its romantic appeal, the Taj is a masterpiece of Architectural style in conception,

treatment and execution, all alike. The conception as usual takes the form of a garden tomb, but situated as it is on the banks of the Jamuna, it is enclosed only on three sides. The solid foundations and substructure of the terrace of the Taj amply bear out the remarkable engineering skill and perfection of building technique. It has been established that the terrace on the river front has been raised on wall foundations with fillings of rubble masonry in between. The majestic entrance gateway is again a monument in itself. Its facade consists of a lofty vaulted arched recess set within a rectangular frame, with similar but smaller alcoves in two storeys on each side and an octagonal turret surmounted by a domed pavilion at each corner. The profuse inlay of white marble and precious stones into the red sandstone surface and the elegantly executed inscriptions inlaid with black marble on white marble surface impart a charming elegance to the whole structure. The Taj itself is situated in the centre of a marble terrace between two buildings of similar design, a mosque on the west and its exact replica on the east for maintaining symmetry. The four white marble minarets, rising in four storeys and crowned by shapely domes which stand majestically at the corners of the terrace add to the dignity of the entire setting. Architecturally, the mausoleum illustrates the building tradition of tomb architecture as represented in Humayun's tomb and the tomb of Khan-i-Khanan in its final and most perfect form. It is very similar in general design to Humayun's tomb; it is, for example, also square in plan externally, with flattened corners, while the facade on each side contains a huge vaulted

arched recess set within a rectangular frame with similar but smaller arched recesses in two storeys on each side. Internally, too, it consists of an octagonal hall forming the central chamber enclosed at each corner by two-storeyed compartments connected together by corridors and passages. The octagonal hall has a vaulted ceiling constituting the lower part of the beautiful double dome. The perfectly shaped dome itself, placed in the centre on a lofty drum, is extremely elegant and Persian in character, while around it, on each corner of the roof, are four graceful cupolas, whose domes are of Indian design but still quite graceful. All these different parts have been combined together to form a perfectly balanced composition of great architectural merit in itself. But what has made the Taj astoundingly beautiful and dream-like is the chaste white marble of pure texture and delicate grain used in its construction and the lavish and sumptuous embellishment in the form of surface decoration of rich varieties - highly artistic pietra dura ornamentations in floral and arabesque patterns, elegant marble-carvings in low relief, delicate traceries of marble railings and beautifully executed inscriptions in black marble inlay on the white surface.

The Taj Mahal has relegated to the back ground a little known and small but architecturally impressive mosque, called Fatehpur Sikri Masjid (c.1648), just outside the main entrance of its enclosure. Standing at the west end of a lofty basement comprising multifoil arched cells, the rest of it forming an open court, which is fenced on all sides by an ornamental fenced galleried balcony supported on brackets, and having at each

front corner a domed octagonal turret, the mosque consists of a prayer-hall of three chambers, fronted with a series of engrailed arched openings, the central one of which is covered by a single bulbous dome and the side ones with shouldered roofs. Architecturally the mosque is a monument of fine proportions and perfectly balanced composition. Its four corner octagonal turrets rising above the prayer-hall, the artistic parapet between them and above the deep cornice supported on brackets, the varying height of the facade, the shallow panelling of engrailed arches covering the whole of the exterior and above all, its somewhat unusual but extremely pleasing elevational aspect, have made this mosque one of the best monuments in the chaste and pure Late Mughal Style.

THE LATER MUGHAL STYLE

(1658-1857)

The golden era of Mughal architecture practically ended with the period of unrestrained building activities under Shah Jahan, and architectural art suffered a great set back both in regard to style and the number of outstanding monuments. Coinciding as it does with the accession of Aurangzeb (1658-1707) to the throne, it would not be surprising if this reaction was the result of natural phenomena usual in the history of fine arts, but there is no doubt that the particular dislike of that emperor for fine arts and his almost continuous political engagements hastened its pace. The

Later Mughal style representing this reaction is marked by distinct degeneration of architectural forms and designs, deterioration of taste, lack of proportions and balance etc.

The buildings of Aurangzeb's reign that may be worthy of notice are very few in number. The most important architectural monument representing the Later Mughal Style is : The Tomb of Rabia Daurani : wife of Aurangzeb, built in about 1661 at Aurangabad in the Deccan. It illustrates the general and rapid deterioration of the brilliant Late Mughal Style. It was intended as a replica of the Taj with which it suffers in comparison to architectural beauty. Its minarets, for example, are not so graceful in outline as those of the Taj, nor is its central dome so perfect and imposing as that of its prototype. The Badshahi Masjid of Lahore built in 1674 is of considerable architectural merit marked by vigour and strength in comparison and treatment, it reflects to a certain extent the style of Shah Jahan's buildings. The chief features of its design are its broad courtyard with the red sand stone arcaded facade of the prayer-hall crowned by shapely and pleasing white marble domes and the eight minars. Some of which have fallen down now.

The Moti Masjid in the Red Fort constructed by Aurangzeb in 1659-60 constructed entirely of the best polished white marble, it is a small but chaste structure and consists of a small open courtyard in front of the prayer-hall enclosed on three sides. A prominent feature of this small mosque is a curved cave over the middle one of the three multifoil archways in its facade. The interior of its prayer-hall provides a very fine example of chaste

ornament in marble; the decorative treatment is restrained and extremely artistic. True, the three domes as they stand today are too rounded in shape and lack the usual smoothness of curve while their finials look out of proportion, but it should be remembered that the mosque was damaged during the Mutiny and the present section of the domes does not represent the original domes. Of the same pattern, almost are two mosques, one each at Aurangabad and Ellichpur.

Of the other monuments built during this period, the mosque and tomb of Sardar Khan (1684) at Ahmadabad deserve mention here. Situated in a high-walled enclosure with an imposing gate-way, there two five edifices of modest dimensions represent a curious, but not an unhappy, blending of the later Mughal and the Gujarat styles of Indo-Islamic architecture. The most striking feature of these buildings is their large and small Persian domes, uniformly pear-shaped and separated from their high circular bases of pleasing design by elegant moulding.

Mughal authority underwent a rapid decline with the death of Aurangzeb. The decadence in the field of architecture too became almost complete.

Tomb of Saifur Jang at Delhi (about 1753), the last notable monument of the Later Mughal period, an unsuccessful effort was made to arrest the degeneration of the style. Not entirely devoid of architectural merit, the tomb stands in a large garden on a large arcaded square, terrace. The tomb proper is a double storeyed building with large and small arched alcoves in its sides, four turrets with kiosks at the corners and a central dome, the

usual architectural elements to be found in a Mughal tomb. However, the treatment of these individual elements, their somewhat unpleasing nature and lack of imagination in their composition have prevented its otherwise grand conception to materialize. Had it materialized, the tomb of Safdar Jang would have been a worthy finish to the story of Mughal architecture in India.

The information on the topic "Mughal architecture" has been collected from various sources. There are : Reference books (Encyclopaedias, guides), books, and periodical literature. The library catalogues of the Maulana Azad Library, Research Library Centre of Advanced Studies, Department of History, Aligarh Muslim University, Aligarh and libraries of Archaeological Survey of India (Northern Circle), Agra and Dehradun are also consulted for searching the primary and secondary sources which are related to the subject.

Organization of Material

The bibliographical details were recorded on 6 x 4" cards according to Indian Standard No. IS:2381-1963 :Recommendations for bibliographical reference and the title of the periodicals were abbreviated according to IS : 18-1949 (Reprint 1967) : Abbreviation for titles of periodicals.

The method of systematic classification in which the materials can be arranged in to appropriate places was adopted. Every entry in it was provided with a subject heading derived on the basis of Dr. Ranganathan's chain procedure with some modifications. Thus all the entries of the same kind came close to one

another.

ILLUSTRATIONS

ARCHITECTURE, MUGHAL - DESIGNS and PLANS - TOMBS, MARBLE - HUMAYUN - DELHI

TAPLOO (Rita). Octagon in Islamic tombs - a structural exigency or a metaphysical symbolism. Islamic Cult. 51,1;1977;141-9.

Octagonal geometry is described which is used in the Islamic tombs. The plan of Humayun's tomb is also illustrated with others. It held in the architecture is also discussed and compared with square plan.

The entries so classified, are arranged according to general to specific rule. The entries which contain general information on the subject are arranged first then the entries which deal with the specific aspect of the subject i.e. Designs and Plans which is further subdivided on the basis of types of buildings and the material used. Forts, Minarets, Mosques, Palaces and Tombs, Marble or Red Sand Stone used for the buildings). Then arranged the types of buildings i.e. Forts, Minarets, Mosques, Palaces and Tombs. Their general architecture and history, and other aspects of specific buildings i.e. decoration and ornament and types of decoration i.e. inlay, Pietra Dura, Monices-glass or tile, engravings etc. These all comes under the specific building.

The part 3 consists of Indexes. It contain author and subject indexes which will be helpful in searching the specific entry in the bibliography.

PART 2

ANNOTATED BIBLIOGRAPHY

ARCHITECTURE, MUGHAL - GENERAL

1. ANAND (Mulk Raj). Delhi, Agra, Sikri. 1968. Marg. Pub. Bombay. P 67. Illus.

Illustrates the three mughal cities with their historical backgrounds. The monuments and their architectural details are also provided. The ornamental decorations, inlaid work, design of the dome etc. are also describes.

2. BROWN (Percy). Indian architecture (Islamic period). 1956. Taraporevala, Bombay; P 146. 250 Illus.

Gives the history of architecture in India from 1200 AD onward and discusses all the historical muslim monuments in India with their plans, style of arches, inlay work, style of the dome, their colour decoration, illustration of the paintings are also given. The style of architecture is divided by the period.

3. BROWN (Percy). Indian architecture. VZ. Islamic period. 1968. Bombay. P 60.

Describes that in no other part of India, have these common place objects been enlarged or embellished to such an extent. Even the florentine well-heads, conception of rare elegance, are comparatively insignificant by the side of the wavs of Gujarat which took the form of extensive subterranean galleries of a highly architectural order. The monuments such as mausoleums, mosques and places of mughal period are discussed.

4. CHATTERJI (Nand Lal). Architecture of Akbar and Shahjahan - a comparative study. Indian Cult. 4,1; 1937; 123-6.

A comparative study has been made on the architectural policy and ideals of Akbar and Shahjahan.

GENERAL

5. CONYBEARE (H C) etc. Statistical, descriptive and historical account of the North-West provinces of India. V 7. Farrukhabad and Agra. 1884. Allahabad, NWP and Oudh Govt. Press; P 684-768.

Describes the Bulandbagh, Rambagh, Zahrabagh, Chini-Ka-Rauza, Itimad-ud-Daulah, Red Fort, Moti Masjid, Shah Jahan Palace and the monuments at Fatehpur Sikri, it gives the architectural details of the buildings and gardens, the inscriptions and inlay design on the arches, walls, ceilings are also describes, besides the structure of the dome.

6. DESAI (Z A). Mughal period. In Indo-Islamic architecture, by Z A Desai. 1970. Publication Division, Ministry of Information and Broadcasting, Delhi; P 47-61.

Describes the architecture of Mughal period by distinguishing the following styles : (i) the early Mughal style (1556-1627), covering the tomb of Humayun at Delhi, Agra Fort, Fatehpur Sikri, Itimadud-Daula, Khan-i-Khanan at Delhi, Taj Mahal, Akbar's palace at Ajmer, Shahibagh at Ahmedabad, (ii) the late Mughal style (1628-58), this is an age of marble buildings with decorative carvings in low relief on red sand stone gave way to artistic inlay of semi-precious and multi coloured stones in marble, representing petals and curving tendrils of conventional flowers. The buildings cover in this period are : Diwan-i-Khas at Agra Red Fort, Khas Mahal, Shish Mahal, Nagina Masjid, Muthamman Burj and the Moti Masjid, (iii) the later Mughal style (1658-1857), the most important architectural monuments are the tomb of Rabia Daurani at Aurangabad, Badshahi Masjid at Lahore, Moti Masjid in Red Fort, Tomb of Sardar Khan at Ahmedabad and the tomb of Safdar Jang at Delhi.

7. GOETZ (Hermann). India's fabulous architecture: History's imprint on the art of building. In Fodor's guide to India, by Eugene Fodor and William Curtis. Fodor's Modern Guides, Inc. New York. P 163-78.

Describes two basic types of this architecture: the Pathan style (12th to 16th centuries) and the Mogul style (16th to 19th centuries). Both styles were based on the art of persia and Turkistan but varied with the dynasties and the locale. Describes the monuments, the material used, inlay work, ornamentation under both the style

ARCHITECTURE, MUGHAL - GENERAL

8. GOETZ (Hermann). Later Mughal architecture. Marq. 9,4; 1958; 11-7.

Discusses the later Mughal style. The influence of Rajput and European art on it. Illustrations of the buildings and palaces in Agra Fort, Red Fort, Delhi, Jumma Masjid, Delhi, and sketch of Mosque of Wazir Khan, Gulabi Bagh, Lahore Fort, Shalimar Gardens, Badshahi Mosque in Lahore are given.

9. GOKHALE (B G). Indian art and architecture. In Funk & Wagnells new encyclopedia. VI3. Funk & Wagnells, Inc., New York; P219-20.

Indo-Islamic architecture is divided into three phased the Pathan, the provincial, and the Mogul.

The Mogul monuments includes Jama Masjid, Ahmedabad, Taj Mahal, Pearl Mosque, Palace fortresses at Agra and Delhi.

10. INDIA, INFORMATION AND BROADCASTING (Ministry of-), PUBLICATIONS DIVISION. 5000 Years of Indian architecture. 1956. Publication Division, Ministry of information & Broadcasting, Delhi; P 52.

Describes 50 monuments of Indian architecture including the Qutb Minar, Jama Masjid, Ahmedabad, Mausoleum of Sheikh Ahmed at Sarkhej, Ahmedabad, Rani Sipri Mosque, Jama Masjid, Mandu, Daulatabad Fort, Mausoleum of Sher Shah, Humayun's tomb, Taj Mahal etc, and also give illustrations.

11. MENTA(RUSTAM J). Masterpieces of Indo-Islamic architecture. 1976. Taraporevala. Bombay; P 70(Plates).

Architectural details of Islamic monuments in India are discussed. Also covered the Mughal monuments i.e. mosques, mausoleum, palaces, forts in different parts of the country. The colour decoration, style of architecture, and engravings are also discussed.

12. MISRA (Rekha). Buildings and gardens of the royal ladies during the Mughal period. Quart Rev Historical Stud. 6,4; 1966-67; 224-5.

Describes the names of the royal female builders with the name of the buildings and gardens laid out by them. The influence, on the style of architecture used, is also discussed.

ARCHITECTURE, MUGHAL- GENERAL

13. S A L. Splendours of Mughal architecture- Notes. Marq. 10,2;1957;18-9.

Jehangir's tomb, shrine of Guru Arjan Mal, fort at Lahore, Gulabhi Bagh Gateway, Shalimar Garden, Badshahi Mosque gateway and mosque of Wazir Khan are illustrated and the architectural style are discussed, to show the links in the chain between the ancient Hindu and the Medieval Muhammadan experiments.

14. SARASWATI (S K). Mughal Architecture. In MAJUMDAR (R C), Ed. History and culture of Indian people. V3; 1954. V5;1957.

Discusses the architecture and its history in the Mughal period, and divides the monuments on the basis of the style of the architecture of that period.

15. SARASWATI (S K). Mughal architecture. In Mughal empire, by R C Majumdar. 1974, Bhartiya Vidya Bhavan, Bombay; P 741-802.

Discusses the architecture of the monuments of the Mughal period with illustrations. Fortresses and palaces at Agra, Fatehpur Sikari, Delhi, Lahore are described in detail. Design of mosques, mausoleums are explained and compared.

16. SIVARAMAMURTI (C). Islamic architecture in India: Mughal style. In New Encyclopaedia Britannica, V 17; 1982. Encyclopaedia Britannica, Inc. Chicago. P 182-3.

Gives the architectural style of the Mughal period. Persian Indian, and various provincial styles were successfully fused to produce works of unusual refinement and quality. It begins with the tomb of Humayun, built of red sandstone and marble and shows considerable persian influence. The Fort at Agra and the city of Fatehpur Sikari represent the building activity of the emperor Akbar. It also describes the Jami Masjid and Buland Darwaza, one of the finest mosque of Mughal period, palace of Jodha Bai, Turkish Sultana's house, the Panch Mahal, these are of trabate (lintel, or horizontal beam) construction, arches being used very sparingly. Akbar's tomb at Sikandra, is of vast proportions and unique design, consist of a series of stepped terraces on which rests a centotaph. Taj Mahal, Moti Masjid and the Jami Masjid at Agra were also mentioned as examples. Plan of Jami Masjid, Ahmedabad and illustrations of other monuments were given.

ARCHITECTURE, MUGHAL - GENERAL

17. SMART (Ted) and GIBBON (David). India. 1980. Colour Library international; P 93.

Gives a illustrated account of India, which also includes the monuments of Mughal Period, such as Moti Masjid in the Red Fort, Agra, Taj Mahal, Diwan-i-Am in Agra Fort, Tomb of Humayun and Jami Masjid, Delhi, Tomb of Sheikh Salim Chisti, Diwan-i-Khas, Panch Mahal, Birbal's house and Buland Darwaza at Fatehpur Sikri. These illustrations shows the inlay work on the walls and ceiling, floral design in different colour, the marble screens. Arches and panels with inscriptions.

18. SORMANI (Giuseppe). World and its peoples. V 2. India, Ceylon, Bhutan, the Maldives. 1968. Greystone Press, New York; P 308-19.

Provides coloured and black and white illustrations. The details of modeled relief in the Red fort Delhi, detail of a marble relief in the Taj Mahal, Itimad-ud-daula, Red Fort, the central pilaster of the Hall of private audience at Fatehpur Sikri.

A Turkish architect, Yusuf was responsible for the design of palaces in Agra, Delhi and Lahore. Mogul builders used white marble and inlaid coloured stones for delicate decoration work. The Mogul gardens: Pure Iranian style was more and more used for gardens. Their chief features were canals intersecting at right angles, geometrically designed and arranged flowerbeds containing a great variety of flowers and surrounded by trees, open pavilions, and numerous fountains, pools, falls, graded terraces, niches and baths for the women of the court. This style was used for the Char Bagh, the gardens of Shadara and of Zebinda Begum, and the three monumental gardens of Shalimar near Delhi, Lahore and in Kashmir.

19. TERRY (J). Charm of Indo-Islamic architecture: an introduction to northern phase. 1955, Taraporevala. Bombay; P 40. (Plates 61).

Describes with illustrations the monuments of Islamic period including Mughal monuments which includes- Jehangir Mahal at Lahore Fort, Fatehpur Sikri, Akbar's Tomb, Humayun's Tomb, Tomb of Itim-ud-daula, Taj Mahal, Masjid-i-Juma, Shish Mahal, Diwan-i-Khas and Pearl Mosque and also gives the details of carving, floral design, inlaid work & inscriptions.

ARCHITECTURE, MUGHAL- GENERAL - AKBAR

20. PANIKKAR (K M). India under the great Moghuls. In Survey of Indian history, by K M Panikkar. 1954. Agra, Bombay; P 163-6.

Moghul architecture has been discussed under the Indo-Islamic architecture. The Fatehpur Sikri, which Akbar built, is an example of Hindu and Muslim conceptions. The gardens which Moghul emperors laid out in Agra and Kashmir are the examples of land scape architecture of that period.

21. POWELL - PRICE (J C). Akbar. In History of India, by J.C. Powell-Price. 1955. Thomas Nelson, London; P 276-80.

Gives illustrated descriptions of the architecture of the Akbar reign.

The tomb of Humayun is the first example of the Persian influence, which is the beginning of the Mughal style of architecture. One of the novel-tries was the setting of the gardens tomb with its paved paths, ornamental flowerbeds, avenues of cypresses, running water courses, fountains, and the entrance gateways leading upto the facade of the main edifice with the dome. This was the first example of the double dome. This conception was borrowed from the Timurid buildings of Bokhara and Samarkand, as was the recessed archway in the centre of the facade.

The main gateway of Red Fort, known as Delhi Gate, entrance with its archway and bastions and decorated with marble and coloured tiles showing dragons and birds and foliage and elephants. The Jehangir Mahal have been constructed in the style of Bengal and Gujrat. Carved stone brackets support stone beams and flat ceilings. Akbar's great contribution to architecture is, his city of Fatehpur Sikri.

GENERAL - AKBAR & JAHANGIR

22. SMITH (V A). Mogul empire. In Oxford history of India, by V A Smith. 1923. Clarendon Press, Oxford; P 419-21.

Indo-Persian architecture of Akbar and Jahangir, beginning with the mausoleum of Humayun and including Fatehpur Sikri, Sikandra, the tomb of Itimad-ud-daula and many dignified buildings at Lahore and other places, are discussed. The edifices of Shahjehan are characterized by elegance and by the lavish use of costly decoration.

ARCHITECTURE, MUGHAL - GENERAL- AGRA

23. MUKERJI (Satya Chandra). Agra in pictures. 1910. Indian Press, Allahabad; P 85.

Presents a historical description of Agra of Mughal period with illustrations. It describes the architectural details of the buildings. Its design, layout plan, decorative work, incipations engraved on the panels, design of the pillers, marble screen and colour decorations.

24. PRIYA LALL. Pictorial Agra: Illustrated by a series of photographs of its principal buildings, ancient and modern with descriptive letterpress of each. 1911. Priya Lall & Co., Agra; P 73.

Divided into five parts. Part 1 the Taj; 2. Fort; 3. Other ancient buildings; 4. Fatehpur Sikri and 5. The more modern buildings. The Taj: It gives the full structural details of the mausoleum with illustrations, its gardens, water supply, inscriptions, inlay work, colour mosaics etc. The Fort: This part gives with illustrations, the history and architectural of all the buildings, palaces mosques and gardens in the Fort. The part 3rd discusses the other ancient buildings such as Jama Masjid, Akbari Masjid, the Masjid Mautmid Khan, Itimad-ud-daula, Chini-ka-Rauza, the Ram Bagh, Akbar's Mausoleum at Sikandra. Fatehpur Sikri; covered the details of Naubat Khana, Diwan-i-Am, Turkish Sultana's Hammam, Khwabghah, House of Turkish Sultana, Panch Mahal, Diwan-i-Khas etc.

- ALLAHABAD

25. SRIVASTAVA (Salig Ram). Note on two historical places in Allahabad district. J U P Historical Soc. 12,1;1939;95-8.

Describes the location and map of the region from where Shah Jahan had passed. The names of the places the buildings made by the Mughals in these places are described with the incipations engraved.

- BIHAR

26. DESAI (Z A). Indo-Islamic architecture of Bihar. Islamic Cult. 46, 1; 1972; 17-38.

Describes the architecture of Bihar by classifying into five phase. The early and late Mughal styles has been discussed in the fourth and fifth phase. The monuments discussed under these phases are mosque and tomb of Habash Khan and tomb of Saqi Sultan, the palace complex of Rohtash Garh, Tomb of Makhdum Shah Daulat, Sangi Masjid at Maner.

ARCHITECTURE, MUGHAL - GENERAL - DELHI

27. INDIA, TOURISM DEVELOPMENT CORPORATION. Guide to Delhi. 1973. Indian Tourism Development Corporation, New Delhi; P 203.

Monuments of Mughal period, described with illustrations and architectural details, are Humayun's tomb complex, Red Fort, Safdarjung's tomb, Moti ki Masjid etc. Humayun's tomb is the first mature instance of the garden and tomb complex which expressed the Mughal appreciation of monumental architecture harmonised in surrounding of natural beauty. Char Bagh plan of the garden accorded with the Persian style of landscaping. The double dome structure is used in this tomb with the vaulted ceiling.

28. PAGE (J A). List of Muhammadan and Hindu monuments of Shahjehanbad (Delhi). V 1. 1915. Suprintendent Printing, Calcutta; Plates 13.

Gives the illustrations of the monuments of Shahjahanabad showing architectural details. These includes, Khirki, Fort; Bridge in front of Lahorāgate, Watergate, Sonehri Masjid,

29. PAGE (J A). List of Muhammadan and Hindu monuments, Delhi Province. V 2. 1919, Suprintendent, Printing, Calcutta; P 308.

Includes some unnamed monuments of Mughal period and gives their architectural details and inscriptions on them and the style of architecture such as early Mughal and late Mughal.

30. RAO (V L S P). Delhi. In New Encyclopaedia Britannica. V 5; 1982. Encyclopaedia Britannica, Inc. Chicago. P 574.

Under the subheading 'Building type and architectural features of note', the author describes the type of Indian architecture and its period of the monuments in Delhi, which is rich in material for the study of Indo-Islamic architecture. It also describes the later Mughal architecture represented in the Red Fort and the Jami Masjid, which reveals and increasing use of marble over elaboration with florid decoration, and the construction of bulbous domes and minarets. The Red Fort have a red-sandstone walls 75 feet in height, which enclose a complex of palaces, gardens and other buildings.

ARCHITECTURE, MUGHAL - GENERAL - HARYANA

31. ANAND (MULK RAJ) and BISHT (R S). Haryana heritage: IV medieval. Marq. 27,4;1974;22-42.

Describes the architecture of the monuments in Haryana. The Mughal period monuments discussed in this chapter includes Narnaul Tomb of Shah Quli Khan, Jal Mahal, Garden and Tripolia, Jami Mosque, Tomb of Islam Quli Khan. Pinjaur: Mughal garden. Thanesar: Tomb of Sheikh Chilli. Panipat: Tomb of Shah Qalandar, Farouknagar Baoli. It also illustrate the painted ceiling showing decoration, Fidal Khan's Mughal garden showing the promanade towards Jal Mahal with the fountains.

- KASHMIR

32. NICHOLLS (W H). Muhammadan architecture in Kashmir. Archaeological Survey of India. Annual Rep. 1906-7. 161-70.

Discusses the architecture of Islamic period in Kashmir. It is divided in to three style: 1. Pre-Mughal style 2. Wooden style, 3. Pure Mughal style. Illustrations of coloured decoration work, plans of Jami Masjid, Section A-A vide ground plan, carved ornaments, details of column and eaves, cross Section of Mosque of Shah Hamadan are given. Shalimar Bagh, Nishat Bagh and Chama Shahi in Kashmir are also discussed.

33. NICHOLS (J R). Muhammadan architecture. Marq. 8,2;1955; 76-92.

Muhammadan architecture in Kashmir is divided into three styles. The Mughal style is discussed in the last.

In this style of buildings grey lime stone was used. In tomb of Tug-i-Baba, the marble is used. The Patter Masjid, Mosque of Akhun Mulla Shah, the baradari in Shalimar Bagh.

- LAHORE

34. KRAMRISCH (STELLA). Pakistan- later Hindu, Buddhist, and Muslim architecture. In Encyclopedia Americana. V 21; 1966. Americana Corpn., New York; P 1332.

Besides other architecture it also describes the impact of Mughal styles which enriched Lahore with a fort, Mosques and tombs. In 1637 the Shalimar garden was laid out Bengali architects in East Pakistan combined elements of indigenous tradition of bamboo construction with the imperial Mughal style.

ARCHITECTURE, MUGHAL- HISTORY

35. **BROWN (Percy).** Monuments of the Mughal period. In Cambridge history of India, by Richard Burn. V 4. 1937, University Press, Cambridge; P 523-76.

Describes the history of Mughal monuments from the period of Babur to the last emperor of Mughal empire with architectural details. The monuments, discussed in detail are Sher Shah's tomb, Sasaram, Purana Qila, Humayun's tomb Palaces in Agra Fort, Fatehpur Sikri; Jodh Bai's Palace, Diwan-i-Khas, Jami-Masjid, Buland Dawraza, Mughal gardens. Tombs of Akbar and Jahangir, Delhi Fort, Fountains and gardens Mosques at Delhi and Agra, Wazir Khan's mosque, Lahore, Taj Mahal. Ornamentation, inlay work, curved panels and construction materials are discussed under architectural technique.

36. **CHAGHTAI (M Abdullah).** Family of great Mughal architect. Islamic Cult. 11, 2; 1937; 200-09.

Trace out the origin and history of the family of the Mughal architects. The names of Ahmad and Hamid, the architects of Shahjehan's period, are discussed.

37. **DESAI (Z A).** Indo-Islamic architecture. 1970. Publications Division, Ministry of Information & Broadcasting, Delhi; P 61.

Describes the architecture of Mughal period beginning with the tomb of Humayun, one of the most outstanding Muslim buildings in Delhi, which is regarded as a land mark in the development of Mughal architecture in India. The plan and design of the tomb are indicative of strong Persian influence.

Red Fort standing on the bank of the Jamuna at Agra is an irregular semi-circle in plan. The Delhi gate of the Fort on the west is an imposing structure consisting of an arched gateway between two massive octagonal bastions, each with one octagonal domed kiosk at the top. The whole structure, with its charming facade in the back side, arcaded terraces, domed pavilions and finials, and rich and varied ornamentation including white marble inlay, is architecturally a noble and dignified monument in itself.

ARCHITECTURE, MUGHAL- HISTORY

38. JHA (Mahavir). Agra & Fatehpur Sikri. 1979, Jayna Publishing, Delhi; P 101.

Historical back ground of Agra, Fatehpur Sikri and the Mughal monuments are discussed. The architectural plan, inscription, inlay work and floral designs, engravings of Taj Mahal, Red Fort, Chini-ka-Rauja, Sikandra, Itimad-ud-daula, Diwan-i-Am, Diwan-i-Khas, Khwabghah, Turkish Sultana's House and bath, Panch Mahal, Palace of Jodh Bai, Sheikh Salim Chisti's tomb, Buland Darwaza, Taj gardens, Rambagh are described with illustrations.

39. KRAMRISCH (Stella). India- architecture and art. In Encyclopedia Americana, V 15; 1966. Americana Corpn., New York. P 26 g.

Discusses the history of architecture in India. It also includes the architecture of Mughal period. The monuments of the Mughal periods includes- 'Mausoleum of Humayun, emperor Akbar's fortress-palace in Agra, Fatehpur Sikri, Itimad-ud-daula Taj Mahal.

40. LEYDEN (Rudolf Von). Indian art- Indo-Islamic architecture. In Chambers's encyclopaedia. V 7; 1967, Pergamon Press, Oxford; P 447.

Mughal architecture its origin in India, the different styles, the lay out of gardens are discussed.

41. MARSHALL (John). Monuments of muslim India. In Cambridge history of India. V 3; 1928, P 568-640.

Discusses the Indo-Islamic art of building in India including Mughal period. The influence of Persian and Hindustyle of art on the Mughal architecture discussed with examples. The ornamentation, decoration in the form of patterns in pietradura is explained.

42. NATH (R). Glimpses of muslim architecture in India. Marq. 35,2; 84-101.

Discusses the muslim architecture in India from its beginning. Early phase starts with Qutab Minar, the Pre-Mughal tomb forms, mosque types of Sultanate periods, Regional styles and the Mughal style. Under Mughal style it discusses the tomb of Humayun, Panch Mahal, Birbal's palace, Buland Darwaza at Fatehpur Sikri, Itimad-ud-daula, Delhi Gate & Taj Mahal ,at Agra and Red Fort at Delhi.

ARCHITECTURE, MUGHAL- HISTORY

43. RAWSON (Philip). Islamic architecture. In World architecture: an illustrated history, by Trewin Copplestone. 1963, Hamlyn, London; P 162-6.

Discusses the architectural history of Mughal monuments Babur, the first Moghal who first started the dome construction, Akbar who devoted his time at Fatehpur Sikri to make a complete city in Pink Sand Stone, Pillars & Canopy was the mode of construction of buildings. The Panch Mahal, Diwan-i-Khas & Jami Masjid are described with the detail of the decoration work, design of the brackets and arches, Pearl mosque which has a simple colonnade supports, low pitched with wide projecting eaves. The tomb of Sher Shah, Taj Mahal, and marble screen at the Taj Mahal are also illustrated.

44. VOLWAHSEN (Andreas). Living architecture: Islamic Indian. 1970. Macdonald, London. P 191.

Takes up the story with the successive Muslim invasions from about 1000 to the 17th century; it concentrates particularly upon the great Mogul rulers and finishes with the disintegration of their empire and the consolidation of British power.

Islamic architecture in India is found mostly in the north. It is Persian in style and origin and, mosques are among the finest examples. This book describes and illustrates palaces, tombs, forts- and indeed whole town's whose characters are almost exclusively Islamic. Agra-with the Taj Mahal, one of the most exquisite buildings of all times is among the centres treated in detail, as are Delhi, Jaipur, Fatehpur Sikri, Bijapur, Ahmedabad and many others.

HISTORY- AKBAR

45. BANERJI (S K). Historical remains of the early years of Akbar's reign (1556-1572). J U P Historical Soc. 15;1942; 88-100.

Describes the history and architecture of the buildings built by Akbar. The inscriptions on Lal Chowk, Din-panah are given with their english translation. The tomb of Mohammad Ghaus at Gwalior is described mentioning its main architectural defects. The other buildings described are: Arab Sarai, Adham Khan's tomb, the Fort at Agra and its buildings, the Akbari Masjid at Ajmer, their ornamentation.

ARCHITECTURE, MUGHAL- HISTORY- AGRA

46. LALL(John) and DUBE (D N). Taj Mahal and the glory of mughal Agra. 1982, Lustre Press, Varanasi; P 176.

Gives the detailed account of the Agra of mughal period besides the Taj Mahal and other monuments at Agra and Fatehpur Sikri. The architectural details through coloured illustrations are provided. Other buildings are Itimad-ud-Daula, Red Fort, Chini-ka-Rauza, Aram Bagh, Akbar's tomb, Fatehpur Sikri. Details of inlay work on Shah Jahan's cenotaph, marble screen, incised stucco work, painted walls in Akbar's tomb, Carved brackets and cusped arches in Birbal's Mahal are also illustrated.

47. LATIF (Syad Muhammad). Agra, historical and descriptive. 1896. Calcutta; P 308.

Detailed account of the history of Agra is given. The Fort its Khas Mahal, Samman Burj, Pearl Mosque, Shish Mahal, and other buildings, their decoration, paintings, structure. The Taj Mahal, its design, structure of the building, geometry, decoration, inlay work, etc. The Itimad-ud-Daulah, Akbar's tomb, Chini-ka-Rauza, Fatehpur Sikri, its plan of the buildings, their architecture, Mariam's tomb at Agra, Ram Bagh, Anguri Bagh are discussed in detail.

- BIJAPUR

48. ARCHEOLOGICAL SURVEY OF INDIA. Bijapur and its architectural remains, by Henry Cousens. V 37; 1916, Bombay; P 132. plates 118.

Gives the historical background of the architecture of Bijapur. 118 plates have been given for illustrations. Each monument is discussed separately.

- DELHI

49. SHARMA (Y D). Delhi and its neighbourhood. 1974. Director General, Archeological Survey of India, New Delhi; P 161.

Brief descriptions of the history and architecture of Delhi has been given. It also provides a brief sketch of the Indo-Islamic architecture.

The monuments of Mughal period are also included with their architectural details.

ARCHITECTURE, MUGHAL-HISTORY-DELHI

50. SHARP (H). Delhi, its story and buildings. 1921. Humphrey Milford, London; P 148.

Describes the different steps of architecture used in the monuments of Delhi which are divided into pathan style & Mughal style. Mughal style begins with the victories of Akbar. In the time of Akbar there was at first a return to the Islamic forms, combined with free use of colours, in stone as well as in encaustic tiles. At Delhi the type remained conventionalised-square solid structures, the tops adorned with cupolas and a high dome. Plans and illustrations are also given to present the colour decoration, engraving, floral designs on the walls & pillars.

- FATEHPUR SIKRI

51. RIZVI (Saiyid Athar Abbas) and FLYNN (V J A). Fatehpur-Sikri. 1975. Taraporevala, Bombay; P 175.

Describes the architectural history of Fatehpur Sikri. 96 illustrations of different monuments, plans of Daulat-Khana, Fatehpur Sikri, are given. The book is divided in nine chapters dealing with: (i) history (ii) the Agra Gate, the Bazars, the palaces of the noblemen and the Diwan Khana-i-amm (iii) the Daulat Khana, the treasuries and the offices (iv) the Imperial harem (v) the great mosque and the Chishti monuments with in it (vi) the Environs of the Jami mosque, Chishti buildings and the Rang Mahal (vii) Waterworks, the Hiran minar, the palaces of and the two hammams, (viii) Monuments of the Southern environs and (ix) Tombs of Shaikh Musa and Shaikh Ibrahim. Figures carved panels, Elevation of the pedestal of the pillar supporting the stone seat, are also given to illustrate the engraved designs etc.

52. TERRY (John). Background of Indo-Islamic architecture. Marq. 9,3; 1958; 9-10.

Gives an historical account of Indo-Islamic architecture and discusses the buildings of Fatehpur Sikri built by Akbar which shows eclectic genius strains of Akbar. The element of Hindu architecture in the Mughal architecture are described.

ARCHITECTURE, MUGHAL- DESIGNS and PLANS- MONUMENTS

53. BATLEY (Claude). Design and development of Indian architecture. 1969. Taraporevala, Bombay; P 20, Plates 52.

Presents a collection of measured drawings and details for standing the elements of Indian architecture. These plates (52 in number) illustrate, for the most part, only the more monumental and ornate examples in the district with which they each deal, omitting all reference to its smaller domestic architecture.

Besides other Indian monuments it also illustrates the architecture of the mughal monuments such as Taj Mahal and its gardens layout, Shah Jahan's palace at Delhi, Akbar's palace at Fatehpur Sikri. The drawings show the plan and ornamental decoration.

54. BEGDE (Prabhakar V). Ancient and mediaeval town-planning in India. 1978. Sagar Publications, New Delhi; P 245.

The 1st part deals with the origin and growth of Indian cities. In the part 2nd, it discusses the Forts and their planning and in part 4 which deals with Mediaeval Forts, cities and gardens, he discusses, Fatehpur Sikri, Palaces complex of Fatehpur Sikri, their plans, Architectural plan of Diwan-i-khas, Plan & Section of the Hathi Pol, Plans of Agra Fort its palaces, Delhi Gate, Amar Singh Gate, Jahangiri Mahal in Agra Fort, and the plans of Red Fort, Delhi, Kutub Minar.

55. CRESWELL (K A C). Early Muslim architecture. 2V. 1932. Clarendon Press, Oxford. P 405, 415.

Gives the illustrated history of muslim architecture with plans of the world monuments i.e. palaces, Fortress, Mosques etc. The decoration, engravings, inlay work, the design of the dome, pillars, etc. are discussed. Indo-muslim architecture is included. The design and ornamentation work of Mughal period monuments are inspired by the early muslim architecture, i.e. double dome structure, vaulted chambers, inlay work, pierced marble grills.

56. EASTWICK (E B). Handbook for travellers in India, Burma and Ceylon. 1907, John Murray; London; P 524.

Gives the plan of Agra city, Agra Fort showing position of different buildings, section and plant of the Taj Mahal, layout of the garden, decoration in inlay, engravings, ornamentation, Moti masjid, Anguri Bagh, tomb of Akbar at Sikandra, plan of Fatehpur Sikri, Plan of the palace of Delhi. And architectural description of the monuments.

ARCHITECTURE, MUGHAL- DESIGNS and PLANS- MONUMENTS

57. FERGUSSON (James). History of Indian and eastern architecture. 1910. 2 V. John Murray, London. P 530.

In the second volume of the book, a separate chapter has been devoted on Mughal architecture. Mughal architecture is divided into two style. Early mughal style & Mysore and Oudh style. It illustrates the plans of Akbar's tomb, Place at Delhi, Taj Mahal, Moti Masjid, tomb of Mohammad Ghaus, Gwalior, Mosque at Fatehpur Sikri, Imambara, Lucknow and the details of the engravings, layout, design, inlaid work.

58. FLETCHER (Banistir). Indian saracenic. In History of architecture, by Banistir Fletcher. 1954, Batsford, London; P 950-60.

Mughal architecture has been discussed in this chapter alongwith other muslim architecture. Illustrations and plans of Fatehpur Sikri, Taj Mahal, Jami masjid, Delhi, tomb of Humayun are given with the marble screen in the Taj Mahal.

The ornamentation, Bracket column of Diwan-i-Khas, Fatehpur Sikri its elevation plan and arch springing mihrab are also illustrated.

59. GOSWAMI (A), Ed. Glimpses of Mughal architecture. 1953. Govt. of West Bengal, Calcutta. P 56,- Plates 45.

Illustrates with drawings & plans, the Mughal architecture splendours. The purposeful buildings of Fatehpur Sikri in their red sandstone lineaments, the grand mausoleum buildings: the tomb of Humayun at Delhi, the tomb of Akbar at Sikandra, Itimad-ud-daulah and the Taj Mahal at Agra have each its own characteristic features of elegant design and luxurious embellishments. The houses of worship, like the spacious Jami masjids at Fatehpur Sikri, Agra and Delhi and the exquisite private chapels as two Moti masjids in the latter two cities are each distinguished by a sense of effective design and proper accent and modulation in conformity with its purpose. The palaces of the Agra and Delhi Forts with the tomb of Humayun, the Persian style established itself. In Akbar's tomb it again makes way for the Indian- the old Vihara type- to reappear in Jahangir's tomb in Lahore.

ARCHITECTURE, MUGHAL- DESIGNS and PLANS- MONUMENTS

60. HAVELL (E B). Indian architecture: its psychology, Structure and history from the first muhammadan invasion to the present day. 1913, John Murray, London; P 260.

Treated the Mughal architecture in the chapters II,V,VIII, IX, X, XIII & XIV. It describes the monuments of that period by illustrating plans of Taj mausoleum, Taj Garden, Jami Masjids, Arch at Fatehpur Sikri, Diagrams of bell-shaped dome etc.

The Diwan-i-Khas is a square building, containing a single vaulted chamber, in the centre of which is Vishnu's symbolic pillar or tree of the universe, on the top of which Akbar sat enthroned. Surrounding this chamber are corridors containing the staircases which lead to the galleries above; the latter run round the building at the height of the top of the pillars. The vaulted roof constructed with stone ribs. The ground plan of Rajah Birbal's house was illustrated.

61. KEENE (H G). Handbook for visitors, Agra, Delhi, Allahabad, Lucknow, Benaras. 1896. Thacker, Spinck, Calcutta.

Describes the historical monuments of these places including Fort and its palaces, mosques, Taj Mahal, its garden, Jami Masjid, Fatehpur Sikri, its monuments, Panch Mahal, Birbal's House, Jodh Bai palace, Diwan-i-Khas, Turkish Sulatana's house and bath, Buland Darwaza, Tomb of Sheikh Salim Chishti, Jami Masjid, the Fort of Delhi, Humayun's tomb etc. It gives the sketch plans, architectural details, decoration, inlay pattern, motifs, description of the domes, arches, pillars etc. marble screen, trillis in Taj Mahar are also discussed.

62. NATH (R). History of Mughal architecture. V 1. 1982. Abhinav, P 301.

First volume of the 4 vols. series. It espies to make a stylish study of the monuments (mosque, tombs, gardens, palaces and other buildings) of Babur and Humayun. It also include those which were built at Delhi during the first two decades of Akbar's reign. A list of principal buildings included in the study is given. It illustrate the buildings their plans & design, decoration etc.

ARCHITECTURE, MUGHAL- DESIGNS and PLANS- MONUMENTS

63. NATH (R). Some aspects of Mughal architecture. 1976
Abhinav, New Delhi. P 168.

Contains the structural analysis of the Bagh-i-gulafshan of Babur at Agra, Diwan-i-Khas at Fatehpur Sikri, gajavyala of the Delhi gate and the mayura mandapa of the Agra Fort. It also discusses with profuse illustrations and concrete examples the canonic injunction against the depiction of living being in the art of Islam, and the presence of this taboo in the Mughal Architecture with reference to the tomb of Itimad-ud-daulah at Agra where large-scale animated motifs have been used in the interior decoration. The author also studied glass-mosaic and incised paving. The Moti Masjid of the Red fort, Delhi, has been studied in an all together new perspective.

64. SMITH (Edward F). Architectural master pieces of the Mughal emperors. Muslim World. 39,2;1949; 102-12.

Discusses the styles of architecture of the Mughal emperors from Babur to Shahjahan. The monuments built by them their ornamentation, coloured decorations, Plans and dimensions are also given.

65. SOUNDARA RAJAN (K V). Mughal phase. In Islam builds in India(cultural study of Islamic architecture), by K V Soundara Rajan. 1983. Agam Kala Prakashan, Delhi; P 145-54.

In chapter 7, the author tries to examine the formal structural motivations in the Mughal phase and subtle distinction between the pre Mughal & Mughal stages. It also reviews certain open and knotty aspects of the structural beginning of this architecture and material evidence on hand. It is a sympathetic study and an archeologist's approach to the historical developments related to the structural modes and layout patterns of tomb of Itimad-ud-daula, Agra, Palaces and residential complex at Fatehpur Sikri, Taj Mahal mausoleum, Agra, Mosque of Wazir Khan, Lahore, illustrations of the buildings are also given.

66. STIERLIN (Henri). Moslem India. In Encyclopaedia of World architecture, V 2. 1977, Macmillan, London; P389-408.

Gives the illustrated account of the architecture of the Moghul monuments i.e. Taj Mahal, Mausoleum of Humayun, City of Fatehpur Sikri, Jami Masjid, Rajah Birbal's house, Panch Mahal, Diwan-i-Khas, Itimad-ud-daula, Jahangiri Mahal & Red Fort, Delhi. The sectional drawings and plans, the structure of the pillars, are also given.

ARCHITECTURE, MUGHAL- DESIGNS and PLANS-MONUMENTS-AGRA

67. CARLLEYLE (A C L). Report on Agra. In Archeological Survey of India, Report for the year 1871-72. 1966. Indological Book House, Varanasi; P 93-247.

Describes the brief history of Agra, and discusses the architecture of the monuments and the description of inscription with their translation in english.

The plans of Masjid of Humayun, Akbar, Palace of Jehangir in the fort, Masjid of Motamid Khan, Idgah in the city, Moti Masjid in the fort, Chini-ka-Rauza, Kalan Masjid are given.

68. FODOR (Eugene). Trip to Agra: Moghul architecture at its best. In Fodor's guide to India, by Eugene Fodor and William Curtis. Fodor's Modern Guides, Inc; New York. P 264-91.

Besides other information on Agra, it also gives the architectural plans of different monuments of Fatehpur Sikri, Akbar's Mausoleum which lies inside a huge garden, its corners tipped by four slim minarets sprouting from a wealth of inlay work in stone. A powerful four storey structure, each floor-a series of arcades and tapering to a marble cloister which almost seems to be floating on the top of the cloister below. Fort and its palaces, the Taj Mahal are all described in detail.

- BANGLADESH

69. ANAND (Mulk Raj). Islamic architecture: Mughal style. Marq. 27,2;1974; 25-30.

Discusses the architecture of the mughal period monuments in Bangla Desh. Starts with the historical back ground and its origin in Bengal. Gives the plan and sectional drawings of the Barakatra, Lalbagh Fort its section elevation of the south gate in Dacca. It also dicusses the Qutab Shahi Masjid, Kherna mosque, Altakuri mosque its section elevation and plan of Bibi Marian's mosque.

The Lalbagh mosque is a three-domed type of the Mughal mosque within the fort. The front is an open terrace, it is on a raised platform behind an oblong building, with octagonal corner minars, rising above the parapet wall with their plastered kiosks. Eastern facade is decorated with rectangular panels containing multi-cusped arches, the roof is composed of three domes, the central are being bigger than those the sides. The domes are fluted and have leaf ornamentation and are crowned with finials.

ARCHITECTURE, MUGHAL- DESIGNS and PLANS- MONUMENTS-FATEHPUR SIKRI

70. ANAND (Mulk Raj). Fatehpur Sikri. Marq. 20,4;1967;39-51.

Architecture of Fatehpur Sikri and its monuments is discussed. Block plan of Fatehpur Sikri, section of the tomb, mural carvings on the walls, medallion under the dome of Jodh Bai's palace, jali of marble, and ornamental bracket is illustrated. Other buildings discussed are Raja Birbal's House, Hiran Minar & Diwan-i-Khas.

71. BANERJI (S K). Administration buildings of Akbar's Fatehpur Sikri. J Indian Hist. 23,1;1944; 1-18.

Discusses the history and architecture of the buildings in Fatehpur Sikri. The buildings are- Diwan-i-am, Diwan-i-Khas, Daftar-Khana, the mint, the treasuries, the Shifa-Khana and water works. It describes the layout plan of the buildings and their utility.

72. TERRY (John). Mughal architecture: Synthesis of Hindu and Islamic forms, Fatehpur Sikri. Marq. 9,3; 1958; 12-20.

Fatehpur Sikri, its layout plan, plans of Raja Birbal's Palace, Jodh Bai's palace and plan & section of Sheikh Salim Chishti tomb, the drawing of mihrab showing Persian inscription and floral pattern are given.

The Salim Chishti's tomb, its decoration and the synthesis of Hindu and Muslim decoration in it, and other buildings are briefly described.

73. SMITH (Edmund W). Moghul architecture of Fatehpur-Sikri. 1973, Indological Book House, Delhi; P 38,120 (plates).

Describes with illustrations the architecture of the monuments at Fatehpur Sikri i.e. Mahal-i-Khas, Panch Mahal, Diwan-i-Khas, Ankh michauli, the hospital, Miriam's garden, Nagina masjid, Miriam's kothi or Sonahra makan. Plans, coloured decorations, inscriptions and paintings on the walls are illustrated.

The buildings consist of two classes, religious and domestic, and for beauty and richness of design rank amongst the finest in India. The Mosque, a copy of one at Makka and extensively inlaid with marble and enamel and white marble shrine covering the remains of Salim Chisti, is one of the most beautiful specimens of Moghul architecture extant. Of the domestic buildings "Jodh Bai's" palace is the largest.

ARCHITECTURE, MUGHAL- DESIGNS and PLANS-MONUMENTS- KASHMIR

74. GOETZ (Hermann). Kashmir art. In Encyclopedia of world art. V 8; 1963. MC Graw-Hill, New York. P 971-2.

Discusses the architecture of Kashmir with the plans of buildings, and describes the buildings constructed by Moghul emperor Akbar i.e. Fortress at Hariparbat, Patthar Masjid in Srinagar with a front arches and 27 domes and mosque of Mulla Akhun Shah, built of a fine grey lime stone, which are in pure Persian style characteristic of the transitional phase between the early Mughal style and the classical style of Shah Jahan.

It also describes the history of Mughal gardens in Kashmir i.e. gardens at Achabal, Nishat Bagh, Chashma-i-Shahi.

75. SANDERSON(Gordon). Nadan Mahal, Solah Khamba and the tomb of Ibrahim Chishti, Lucknow. Archaeological Survey of India, Annual Rep. 1912-3. P.132-5.

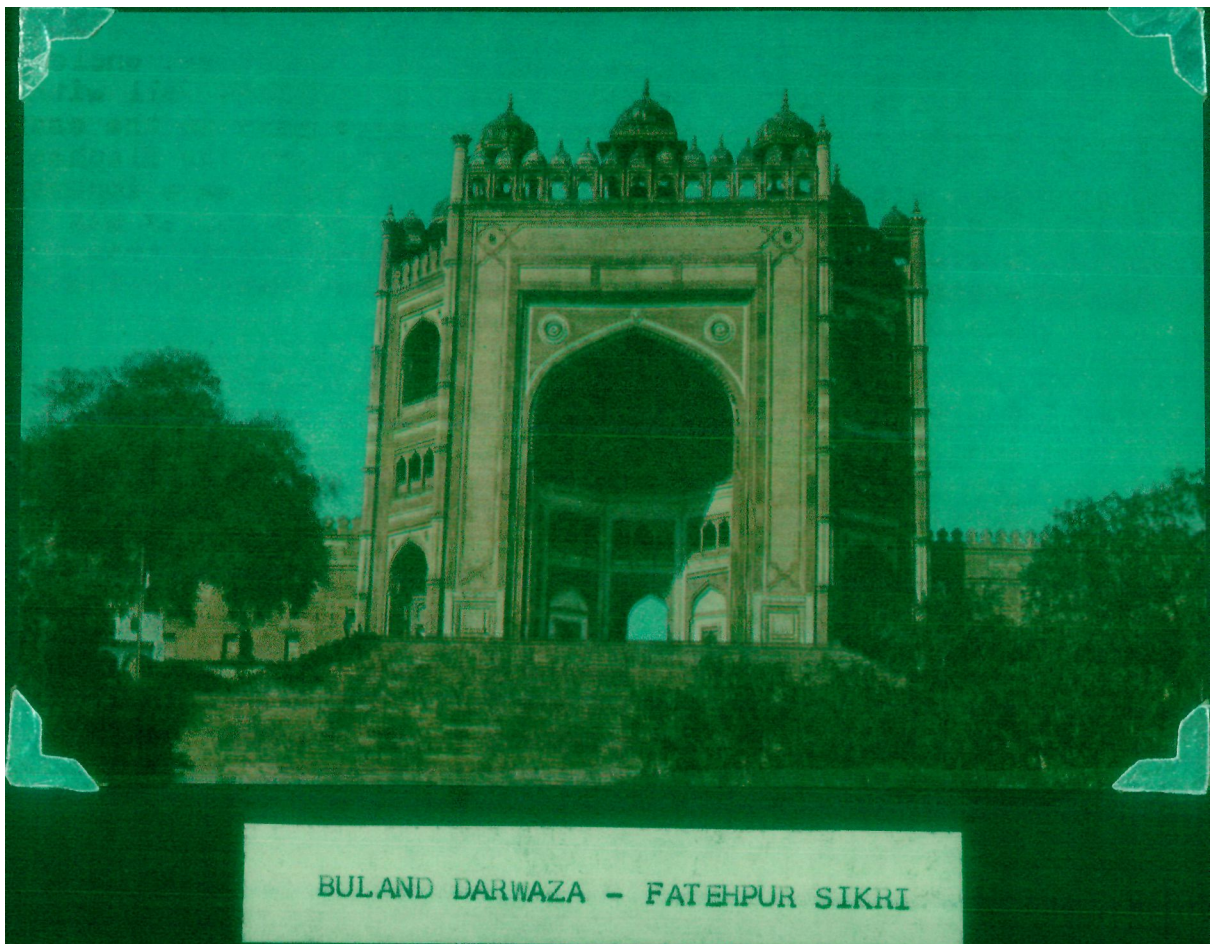
Discusses the architecture of the above monuments with the plans of Nadan Mahal, Section and detail of brackets, Chagga and base are shown, South elevation and detail of window and corner brackets are shown, ground plant of Solah Khamba, side elevation, detail of ceiling. Plan elevation and details of the tomb of Ibrahim Chishti is given. The decoration work detail of the jali screens are also described.

DESIGNS and PLANS- BATHS

76. NATH(R). Mughal hammam and the institution of ghusal-Khana. Islamic Cult. 44, 2; 1970; 101-10.

Traced out the history of hammam and how these have been introduced to Mughal architecture. The set of hammams with furnaces, tanks, water channels, earthen pipes found in the walls at the Rambagh, which has been identified as the terraced garden of Babur. It's size structure, their water supply arrangement have been given.

It also describes the Turkish Sultana's Hammam at Fatehpur Sikri, which is the most developed and perfect. Every palaces had its own hammam. These hammams have been put into three classes: Hakim's bath, Turkish Sultana's, King's bath near Buland Darwaza; and Baths in the Jodha Bai's palace, in Abul Fazl's house.



BULAND DARWAZA - FATEHPUR SIKRI

ARCHITECTURE, MUGHAL- DESIGNS and PLANS- LOORS- FATEHPUR SIKRI

77. SRIVASTAVA (A L). Agra and Fatehpur Sikri in the 16th century. J Indian Hist. 48,1;1970; 43-9.

Describes the plan of Agra and Fatehpur Sikri. It also gives the detail of six gateways erected by Akbar for defence and adornment. These were: Madar, Chahassu, Nim, Nuri, Bans, and puttū. The imposing Delhi gateway seems to have been built later.

At Fatehpur Sikri, a large irregular rectangular space two miles(north to south) long by one mile(east to west) broad and seven miles in circuit was enclosed on three sides by a strong bastioned-stone wall with nine gates four of which namely, the Agra gate in the east, Ajmer Gate to the west, Dholpur gate and the Elephant gate also called Delhi gate to the north were important. The fourth side(South-west) of the rectangular was protected by a large artificial lake. Within this vast enclosures nobles, official and other were invited to build houses for themselves.

- BULAND DARWAZA-FATEHPUR SIKRI

78. BANERJI (S K). Buland darwaza of Fatehpur-Sikri. Indian Historical Quart. 13; 1937; 705-13.

Describes the design and ornamentation of Buland darwaza. It's geometry, purpose, and plan are discussed besides the Persian inscriptions on the panels of arches.

79. JAMES (David). Architecture. In Islamic art: an introduction, by David James. 1974. Hamlyn, London; P 76-93.

Describes the architecture of Mughal period with illustrations.

The Buland Darwaza, Jama masjid, Fatehpur Sikri, the later is the largest building of the Mughal emperor Akbar. Begun in 1571, the mosque is a variation of the open plan Arab type, and is supposed to be based on the mosque of Mecca. The original southern gate was replaced by the Buland Darwaza. The gate which is practically a building in itself, is given an even greater appearance of monumentality by being set at the top of a steep flight of stairs and having its sides recede at an angle.

80. MOHAMMAD YASIN. Buland Darwaza- when built? Proc Indian Hist. Congress. 27; 1965; 269.

The Buland Darwaza is generally believed to have been built in the year 1601-2 A.D. in commemoration of Akbar's Deccan conquests. The author has questioned this popular belief and considers it entirely unfounded.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-FORTIFICATION- AGRA

81. ANAND (Mulk Raj). Akbar's Agra. Marg. 20, 4; 1967; 35-8.

Discusses the architecture of the monuments built by Akbar. He deliberately fused Islamic geometry and calligraphy with the Hindu love for birds, beasts and flowers in the decoration. The complex motifs employed by Akbar in Jahangiri Mahal, its origin from Raja Man Singh Tomer palace. Brackets & pillars and walls and their motivation in the style of Rajasthan & Gujrat. Illustration of plan of Agra Fort and its buildings are given.

82. HAVELL (E B). Handbook to Agra and the Taj: Sikandra, Fatehpur-Sikri and the neighbourhood. 1924, Calcutta; P 143.

Gives the detailed account of historical background of Mughal period monuments with plans of Agra Fort, showing the plan of the palaces; Fatehpur Sikri, showing the position of the buildings, the walls and gates; plan of Jodh Bai's palace. It discusses the architecture of the monuments in Agra Fort, Jami masjid, Taj Mahal, Itimad-ud-Daulah's tomb, Chni-ka-Rauza, Rambagh, Sikandra: Akbar's tomb, Kanch Mahal, Mariam Zamani's tomb, and the buildings at Fatehpur Sikri with many illustration.

83. NATH (R). Curved-roof and bent-cornice style of the Mughals. Medieval India: A Miscellany V 3; 1974; 198-208.

First observed in the side pavilions of the Khas-Mahal in Agra Fort. These side pavilions have a curved chajja and curved roof each, like the thatched bamboo roof of Bengal, this curve is presented in the central part of the Nagina Masjid which was built by Shah Jehan. The curved feature next appears in the oriel window on the backside of the main gateway of the Jami Masjid of Delhi. The Moti-Masjid of Red Fort, Delhi has an extremely impressive curve in its central part and it is here that this feature has been employed by the Shahjahanian architect.

84. NATH (R). Mysteries of phansigar at Agra Fort. J. Indian Hist. 48, 3; 1970; 673-90.

Traced out the history of the Fort at Agra. The plan of Phansigar in the Jahangiri Mahal at Agra fort was given. It is situated just beneath the Shahjehani Mahal, the entire network of underground chambers and corridors have covered the whole south-eastern side of the fort from the Bengali Burj. This is accessible originally by several entrances from Bengali Burj, Akbari Mahal, Jahangiri Mahal, Anguri-Bagh and Machhi-Bhawan, which are now been closed.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-FORTIFICATION-DELHI

85. NATH (R). Monuments of Delhi: historical study. 1979. Ambika Publications, New Delhi. P 107, Illustration 58.

Part I deals with description of fortresses and cities of Delhi and Part II with the description of the monuments of Delhi i.e. tombs, mosques and palaces. Illustration of buildings, inscription on the arches panels are also given.

Red Fort of Delhi was discussed in the Chap.II of part I: it describes the material used, the plan, architectural detail of Delhi Darwaza, Diwan-i-Am, Khas-Mahal, Bara Rang Mahal, Khwabgah, Burj Tila, Diwan-i-Khas and other buildings with the design of different gardens and water supply system. The other monuments of Mughal period are discussed in Chapter VII of Pt.II under monuments of the Mughal period.

86. SANDERSON (Gordon). Shahjahan's Fort at Delhi. Archeological Survey of India, Annual Report; 1911-12; 1-29.

Discusses the architecture of Delhi Fort and its buildings with plan of the fort showing the portion of different palaces & buildings. Detailed of the buildings with the design and decoration work, painting on the walls are also described. The inscription and their translations are also given.

-FORTIFICATION-DIWAN-I-AMM-GENERAL-LAHORE

87. SANDERSON (Gordon). Diwan-i-Amm, Lahore Fort. Archaeological Survey of India, Annual Report. 1909-10. P 33-9.

Critical study of the architecture of Diwan-i-Amm of Lahore Fort is made. It's plan with illustrations are given. The building is compared with the Diwan-i-am in Agra Fort & Delhi Fort.

- MINARETS

88. NATH (R). Minaret vs. the dhvajastambha. Indica. 7,1;1970; 19-32.

Describes the origin of minaret and dhvajastambha and give their historical back ground and comparision plans of Mosque, Buddhist Vihar, Firoz's Jami Masjid with Asokan pillar were given. Purpose of constructing minares, was also mentioned.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS- MOSQUES

89. BRIGGS (Martin S). Everyman's concise encyclopaedia of architecture. 1959, Dent, London; P 222: Plate 14.

Illustrates the Buland Darwaza in the great mosque at Fatehpur Sikri and describes Mughal architecture of mosque under Muslim architecture, and gives the general plan of it.

90. DESAI (Ziyauddin A). Mosque of India. 1979. Publications Division, Ministry of Information & Broadcasting, Delhi; P 36.

Gives the historical background of mosque with a plan showing the essential parts of a typical congregational mosque than it discusses the architecture of mosques in India with illustrations of carved stone screens of Sidi Said mosque at Ahmedabad. The book is divided into four parts: 1. Mosque in Islamic society 2. Origin and development 3. Architecture of mosques in India 4. Outstanding mosques of India.

The mosques architecture under the Delhi Sultan and Mughals are described separately in the chapter 3rd & 4th.

- DELHI

91. BEGLAR (J D). Report on Delhi. In Archeological Survey of India, Report for the year 1871-72. 1966. Indological Book House, Varanasi; P 1-91.

Gives a detailed report on the buildings of the Muslim period including Mughal period. First it describes the architectural details of the monuments, then the inscriptions, its language. Plans of Moti Masjid, Delhi, Masjid, Begampur are given.

- MAHABATKHAN- PESHAWAR

92. JAFFAR (S M). Monument of the Mughal period mosque of Mahabat Khan in Peshawar. Islamic Cult. 14,1;1940;30-2.

Built in the reign of Shah Jahan, it stands on the northern outskirts of the city proper, called Andar Shehr. In design and detail this sacred structure follows the usual form of a Muslim place of prayer and closely resembles the Badshahi Masjid of Lahore and Jami Masjid of Lucknow.

The article discusses the architecture and plan of the mosque with illustrations of the buildings and ornamental work.



PANCH MAHAL
FATEHPUR SIKRI
(AD 1571-85)

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-PALACES-FATEHPUR SIKRI

93. ARCHEOLOGICAL SURVEY OF INDIA. Moghul architecture of Fatehpur Sikri, by E.W. Smith. V 18, Pt 1; 1895. Supdt., Govt. Press, Allahabad; P 41. Plates 125.

Deals with Mahal-i-Khas, including Akbar's bed room, the Panch Mahal, the Diwan-i-Khas and few other buildings. It contains ten coloured plates, reproducing fresco paintings and ornaments. One of the best is that on the north wall of Akbar's bed room which represents some passengers of distinction taking their pleasure in a sailing boat.

The throne-pillar in the Diwan-i-Khas is the most curious of the many marvels at Fatehpur. It deals in detail with plans of the above monuments.

94. -JODH BAI
ARCHEOLOGICAL SURVEY OF INDIA. Moghul architecture of Fatehpur-Sikri, by E W Smith. V 18, Pt 2; 1896. Supdt., Govt. Press, Allahabad; P 34, Plates 103.

Describes in detail the architecture of the Rajah Bir Bal's house and Jodh Bai's Mahal at Fatehpur Sikri. It contain 103 plates which illustrate the general & specific plans, of the above monuments, design, decoration details of carved wall panels, geometrical patterns carved upon the pilasters, string moulding around domes, coloured ornamentation, details of jali screens.

- AKBARI-MAHAL- AGRA

95. TUCKER (R FROUDE). Akbari-Mahal in Agra Fort. Archeological Survey of India Annual Rep. 1907-8. P 8-22.

Describes the architecture of Akbari-Mahal, its plan, the plan of the Fort showing Akbari Mahal, and the plans of the baoli and its position to the walls of the Fort. Also illustrates the baoli section. The baoli was designed to offer a cool retreat in the heat of the day.

- JEHANGIRI MAHAL

96. NATH(R). Mayura- Mandapa of Akbar in the Agra Fort. Vishveshvaranand Indological J. 11; 1973; 102-06.

So-called Jehangiri-Mahal in the Agra Fort is a complex of rooms, halls, annexes, galleries, and corridors disposed in a double-storeyed arrangement around a central court, with an open are on the riverside. Mayura-mandapa, as it can appropriately be called, situated in its upper most storey to the west of the central Quadruped. The plan diagram of the Mayura Mandapa is given. The construction is entirely trabeated with essentially Hindu designs and motifs, like chakra, svastika, seivath, lotus, hamesa and parrot. This is unique building in the whole range of Mughal architecture from the point of view of its structure and meaning.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-PALACES-KHAS MAHAL-AGRA

97. NEVILL(H R). Agra Gazetteer. V 8; 1905. Allahabad; 209-10.

Describes the low doors underneath the platform of the Khas Mahal which leads to staircases communicating with a series of underground chambers and passages, their lighting arrangement through slits in the wall.

- THRONES- TAKHT-I-AKBARI- KALANUR

98. TUCKER (R Froude). Takht-i-Akbari at Kalanur. Archaeological Survey of India, Annual Rep. 1907-8; P 31-2.

Lies about a mile to the east of the town of Kalanur. Its structure and history is describes.

- TOMBS

99. BURGESS (James). Mughal architecture. In History of Indian and eastern architecture, by James Fergusson. V 2.1967. Munshiram Manohar Lal Oriental Publishers, Delhi; P 283-332.

Describes in detail with illustration, & plans of architecture of tomb of Muhammad Ghaus, Gwalior, Mosque at Fatehpur Sikri, Akbar's tomb, Sikandra, Palace at Delhi, Taj Mahal, Moti Masjid, the Martiniera, Begum Kotni and Imambara at Lucknow. It also give the historical back ground of the monuments.

100. LUNIYA (B N). Indian culture and the Mughals. In Evolution of Indian culture, by B N Luniya. 1980, Lakshmi Narain Agarwal, Agra; P 376-423.

Discusses the architecture of Mughal period besides other activities.

Mughals introduced the style of constructing mausoleums in the centre of a large park-like enclosure, and the innovation of constructing a double dome, the outer and inner one, the latter formed the vaulted ceiling of the mortuary chamber underneath. He divided the style according to the emperor, i.e. Architecture before and under Akbar, under Jahangir, Shahjahan, and Aurangzeb. Then he discusses the land scape architecture of the Mughal gardens.

-FATEHPUR SIKRI

101. ARCHEOLOGICAL SURVEY OF INDIA. Moghul architecture of Fatehpur Sikri, by E W Smith. V 18, Pt 3; 1897, Supdt., Govt. Press, Allahabad, P 61, Plates 93.

Part three of this volume describes in detail the architecture of Salim Chishti's tomb, Nawab Khan's tomb, Shaikh Abul Fazi's house, Shaikh Faizi's house, the Hathni pol, Sangan Burj, Hiran Minar, the lake, Record chamber of Daftar-khana, the Diwan-i-Am, Turkish Bath, and Baolies etc. Coloured decoration on soffit of Arched window opening, upon interior walls are also illustrated.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-JAHANGIR-LAHORE

102. NICHOLLS (W H). Jahangir's tomb at Shahdara. Archeological Survey of India, Annual Rep., 1906-7; P 12-4.

Describes the architecture and gives the plan of the tomb of Jahangir and the restoration work done on this.

103. THOMPSON (J P). Tomb of the emperor Jahangir. Memoirs Asiatic Soc Bengal. 5,4;1916; 12-30.

Buildings were in fact, a garden palace of the dead, separated by the waters of the Ravi from the palace of the living.

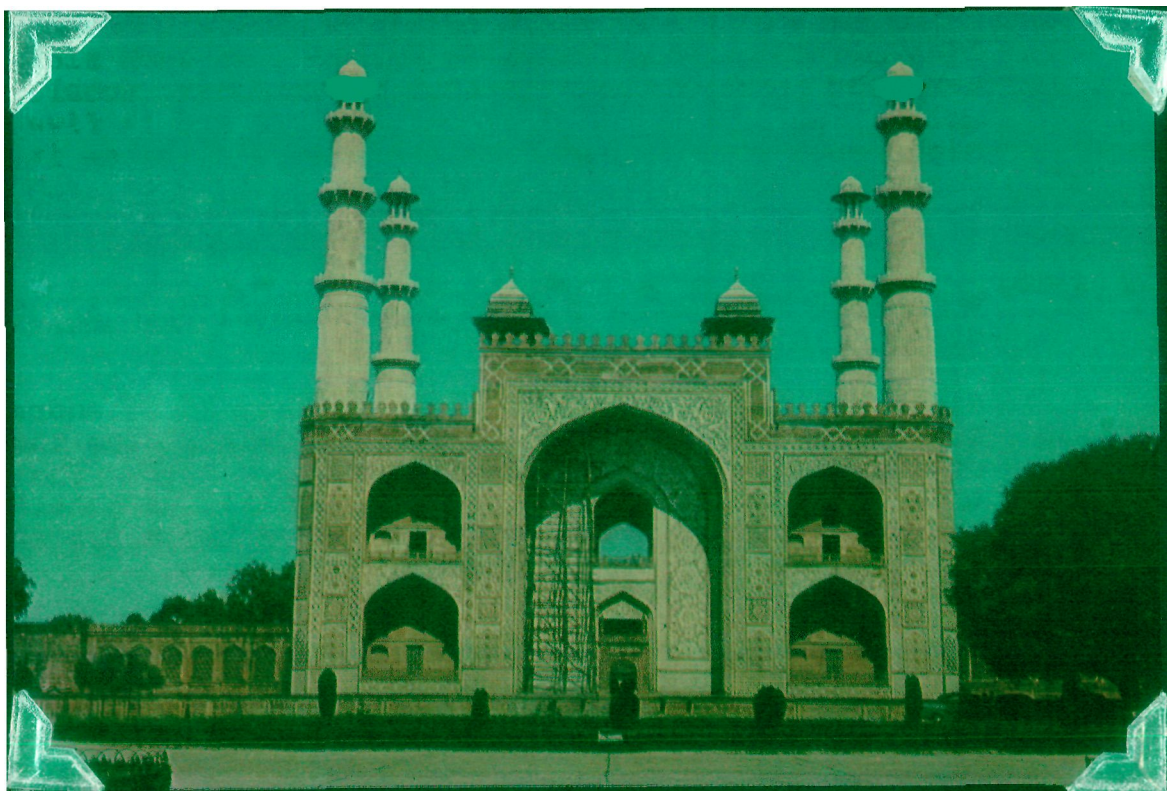
Mausoleum stands on a plinth. Round it runs an arcaded Verandah, on to which open a number of cells for readers of the Quran and other attendants. Behind the cells, every thing is solid except the domed tomb chamber and passages which form its approaches. There are minarets at the four corners, and in the middle of the roof is a small chabutra or platform.

This article discusses the plan of the mausoleum and the geometry used with the style of the Mughal architecture used.

- MARBLE

104. CODRINGTON (K de B). Akbar, master builder. Indian Art and Letters. 17; 1943; P 38-43.

Discusses the tombs and their plans, these are made of white marble. The tombs discussed are Humayun's tomb, Akbar's tomb at Sikandara (1612), Itimad-ud-daulah (1628), and the Taj Mahal, Sheikh Salim Chishti's tomb, the Buland Darwaza and the great mosque.



MAIN ENTRANCE- AKBAR'S TOMB
SIKANDRA

**ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-MARBLE-AKBAR-
AGRA- SIKANDRA**

105. **ARCHEOLOGICAL SURVEY OF INDIA.** Akbar's tomb, Sikandrah, near Agra, by E W Smith. V 35. 1909. Supdt., Govt. Press, Allahabad; P 35, Plates 64.

Describes the plans of Akbar's tomb with 64 illustrations, details of panels on the great central arch, west facade of the mausoleum, the coloured decoration, engravings etc., ornamentation on the dados and the side of the archways, inlaid panels.

The mausoleum proper stands in the middle of a park like plantation measuring $3\frac{1}{2}$ furlongs on each side. The compound is enclosed by a high battlemented rubble masonry wall. The tomb is of a pyramidal form and is five storeys high, each storey being smaller than that below it. It describes in detail the plan and structure of each floor; the dome above it and their decoration and engravings etc.

106. **BLOCHMANN (H).** Akbar's tomb at Sikandra. Proc Asiatic Soc Bengal. 1874; 213.

Discusses the Mausoleum of emperor Akbar at Sikandra. It's structure and plan are described in detail. The tomb is of a pyramidal form and is five storeys high. The plan of each floor, the dome above it, details of panels on the great central arch, west facade of the mausoleum, coloured decorations, engravings are given.

107. **CHATTERJI (Nandlal).** When was Akbar's tomb begun? Proc Indian Hist. Congress. 5;1941; 353-4.

Discusses the date of construction of Akbar's tomb at Sikandra and also describes the design of the mausoleum.

108. **GOETZ (Hermann).** Transition from stone to marble. Marq. 9,4; 1958; 4-10.

Tomb of Akbar at Sikandra its details of various cloisters of the top most storey, plan of all the four floors, Jehangir's tomb, Shahdara, its drawings, interview showing prescoes on walls are illustrated, with the photographs of Itimad-ud-Daulah.

Describes the transition from stone to marble in the construction of Mughal monuments.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-MARBLE- AKBAR-AGRA- SIKANDRA

109. NATH (R). Plan of Akbar's tomb at Sikandra (Agra) and a proposed dome over it, Indica. 4, 2;1967; 99-106.

Describes that the ground storey had been built during Akbar's reign and according to the original plan; the composition of the subsequent construction is light and fanciful and out of place, it was rebuilt more in accordance with Jehangir's architectural ideas. Akbar's tomb has a unique design. It is composed of tier one over the other to a total of five storeys, like the Assyrian Ziggurat or the earliest stepped pyramid. Neither it resembles the tomb of Surs or Lodis or Sayyids nor Humayun. It's design may be inspired by Humayun's tomb and the Panch-Mahal at Fatehpur Sikri. It also describes about the plan of the proposed dome as from the fifth storey it appears that it is incomplete.

- HUMAYUN- DELHI

110. ANAND (Mulk Raj). Under the Mughals: Delhi. Marq.20, 4; 1967; 31-4.

Discusses the synthesis of Indian and Persian craftsmanship, which begins with Humayun's tomb (1565). Sectional drawing of the main tomb is given to illustrate structure of dome, brackets. The plan of the garden is also discussed.

111. TAPLOO (Rita). Octagon in Islamic tombs-a structural exigency or a metaphysical symbolism. Islamic Cult. 51, 1;1977; 141-9.

Octagonal geometry is described which is used in the Islamic tombs. The plan of Humayun's tomb is also illustrated with others. Its need in the architecture is also discussed and compared with square plan.

-ITIMADUDDAULA- AGRA

113. BANERJI (S K). Tomb of Itimaduddaula at Agra. Islamic Cult. 17,2; 1943; 130-4.

Describes with illustrations the history and architecture of the tomb of Itimad-ud-Daula at Agra. The picture work, the marble screen, the marble tomb & screen, the floral ornamentation on the panels of walls are shown. The design of the mausoleum is discussed in detail.

**ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-MARBLE-
ITIMADUDDAULA- AGRA**

114. CHATTERJI (Nandlal). Itimaduddaulah's tomb at Agra. J Indian Hist. 32, 2; 1954; 191-5.

Describes the architecture of Itimaduddaulah's mausoleum, built inside a well laid out garden. The central structure is designed like a parallelogram. The floor is of marble and tastefully decorated with marble mosaic. The side of the main hall are decorated with inlaid designs. The ceiling is most artistically ornamented with gold and silver, and coloured flowers.

The inscription are carved out in the Tughra style from the Quran and other holy texts.

-TAJ MAHAL- AGRA

115. ANAND (Mulk Raj). Shah Jehan: architect or lever ? Marq. 22,3;1969; 3-33.

This article describes with illustrations the architecture of Taj Mahal, which is built on the rounded ancient Indian geometry. The symmetry of the proportions, the minor cupolas and the minarets lending grandeur to the large dome, the near perfect fusion of the solids of walls with the hollows of the mihrabs, the inlaid calligraphy and the jali work, on top of the high plinth, the four light minarets, on the edge of the river, the brittle, multi-coloured splendour of the precious stone inlay of coral and jasper and onyx and malachite and cornelian, in the intricate jali work. It is tastefully decorated by precious stone engraved in the shape of flowings. It also discusses the other monuments built by Shah Jehan and discusses the identity of the architect of the Taj Mahal.

116. BRAM (Leon L). Taj Mahal. In Funk & Wagnalls new encyclopedia. V 22. Funk & Wagnalls, Inc; New York; P 418-9.

Discusses with illustration the architectural plan of the mausoleum. The design of marble screen, arabesque decorations, inscription inlaid in semiprecious stones are given.

117. GOETZ (Hermann). Moghul School. In Encyclopedia of world art. V 10;1965. MC Graw- Hill, New York; P 213-35.

Discusses the history of Mughal architecture. Layout plan of Fatehpur Sikri, Taj Mahal (Plan of the complex, plan & cross section of the mausoleum) are given. It also illustrates the types of arches, domes, minarets used in the monuments of Mughal period in India.

**ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-MARBLE-
TAJ MAHAL- AGRA**

118. HOBSON (J Peter). Taj Mahal. In Art of Islam, language and meaning, by Titus Burckhardt. 1976, World of Islam Festival; P 65-68, P 174-80.

Describes with illustration and plans the architecture of Taj Mahal, and also gives the geometrical analysis of the plan.

Details of perforated marble screen of Chisti's tomb, red sand stone/white marble screen decoration, in Fatehpur Sikri are also illustrated.

119. KANWAR (H I S). Geography of the Taj. Indo-Asian Cult. 20, 1; 1971; 36-46.

Describes the history and geographical feature, such as the sand stone used, brick clay, lime mortar. The layout plan of the garden which is in Char-bagh, first introduced in India by the emperor Babur. The plan of the mausoleum with dimensions are also discussed.

120. KANWAR (H I S). Harmonious proportions of the Taj Mahal. Islamic Cult. 49, 1; 1975; 1-23.

Discusses the architectural plan of the Taj Mahal, and provides calculation of the dimensions considered, its geometry. It also mentioned the mausoleum of Itimaduddaula. Illustrations of the graph of the harmonious proportion of the building, its site plan and geometry are given.

121. KANWAR (H I S). Site of the Taj Mahal, Agra. Islamic Cult. 49, 4; 1975; 195-207.

Gives the historical background in the selection of the site for Taj Mahal, the factors which influenced selection of site, environs of the site at that time. Also present illustration of the Hodgson's plan of the Taj Mahal, East India Co.'s map of environs of Agra, original tomb of Mumtaz Mahal.

It is also mentioned that the foundation comprised a well knit system of wells, in which clusters of sal poles recused with iron clamps fixed with copper rivets at intervals throughout the length, are piled.

**ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-MARBLE-
Taj MAHAL- AGRA**

122. KANWAR (H I S). Subterranean chambers of the Taj Mahal. Islamic Cult. 48, 3; 1974; 159-75.

It discusses with illustrations and plan of the subterranean chambers below the main platform of the Taj Mahal. Their history and architecture is discussed in the light of historian's account.

There are a series of underground rooms comprising five different types in shapes their total number is 37, each of which is separated from the next by a passage.

123. KANWAR LAL. Taj. 1968. R & K Publishing, New Delhi; P 79.

Gives a detailed historical account of the Taj Mahal with coloured illustrations showing the floral design and inlaid work. Discusses its architecture by giving plan of the building. Inlaid work in the ceiling of the mosque and on the interior of the entrance are also illustrated.

The Taj is the culmination of the Mughal style of the architecture, which is itself is the culmination of the process of synthesis of the Hindu tradition and the Islamic or Persian.

124. NATH (R). Immortal Taj Mahal: the evolution of the tomb in Mughal architecture. 1972, Taraporevala, Bombay, P 114.

Describes the history of the evolution of the tomb in the architecture of mughal period. It gives the plan of the Taj Mahal and describes the style of the architecture used in the mausoleum and the decoration for the beautification of the tombs, the natural background, which is a valuable contributory factor of its aesthetics. Many illustrations of other monuments besides Taj Mahal have been provided. It also compares Mughal inlay work with the pietra-dura. Plan figures 35 in number are also given of the different monuments.

125. NATH (R). Taj: Dream in marble. Marg. 22,3;1969; 34-55.

Discusses the historical background of the architecture of the Taj Mahal with illustrations. Plans & Section of the building are given to show the architecture. The aesthetics, ornamentation, comparative study of the Mughal inlay with Pietra-dura; incised painting are discussed in detail. The theory of a probable third grave and the story of a Second Taj are also presented. The garden and the water-devices are also discussed in the article.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-MARBLE-TAJ MAHAL- AGRA

126. PRICE (Martin). Taj Mahal. In Encyclopedia Americana, V 26; 1966. Americana Corp., New York. P 221.

Discusses the architecture of the mausoleum. An octagonal building, it is surmounted by a dome, at the four corners of the platform centered by the mausoleum are minarets. The mosaics and inlaid work are also described.

127. SACRISTE (Eduardo). Taj Mahal (French). Summa. 3; 1964; 60-7.

Describes the Taj Mahal with illustrations. Gives the general plan of the Taj Mahal with section drawing of the main mausoleum. It also illustrates the carving on the wall of Jamaat Khana, marble screen inside the Taj Mahal, a view of the tomb showing the pietra-dura inlay colour decoration and Persian inscription on the tomb.

128. SHARMA (Ramesh Chandra). Crown of the Taj. J Indian Hist. 50; 1972; 771-2.

Discusses with the drawing, the crowning feature of the Taj, the Kalas, the actual plan of which is laid down in black stone in front of the dummy mosque.

129. SIVARAMAMURTI (C). Taj Mahal. In New Encyclopaedia Britannica. V IX; 1982. Encyclopaedia Britannica, Inc, Chicago. P 779.

Building was commenced in 1632, plans had been prepared by a council of architects from India, Persia, Central Asia. Credit for the final plan is given to Ustad Isa, who was either Turkish or Persian. The Taj Mahal complex consists of a rectangle measuring 634 by 334 yards aligned north and south. Divided into three areas, a central garden. A sandstone entrance gateway with its attendant service buildings stands on the southern section while at the north end the mausoleum itself is located. Its northern end contained the most significant architecture, with mosque and jawab, both facing the mausoleum, built of red Sikri sandstone, with marble-necked domes and architraves and some restrained pietra dura surface decoration, contrast in colour and in texture with the mausoleum of pure white Makrana marble. The mausoleum, which stands on a marble plinth 23 feet high, has four identical facades with chamfered corners and a massive arch that rises to a height of 108 feet on each face. A bulbous double dome supported on a tall drum completes the structure. The skyline rhythm of the mausoleum is created by parapets over each arch and by pinnacles and

**ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBS-MARBLE-
TAJ MAHAL- AGRA**

domed kiosks over each corner. A three storied minaret stands at each corner of the plinth. The interior of the mausoleum is organized around an octagonal chamber, which is embellished with low-relief patterns, contains the cenotaphs of the Begum and Shah Jahan. These marble tombs are decorated with pietra dura and enclosed by an exquisite perforated marble screen studded with precious stones. A Vault below, at garden level, contains the true sarcophagi.

-RED SAND STONE- HESSING-AGRA

130. NATH (R). Hessing's tomb at Agra- A Taj in miniature. Indica. 6,1;1969; 29-36.

Describes the history of George William Hessings. Plan of the tomb and some of the details have been borrowed from the Taj. It is a Scheme on a much reduced rate. Discusses the construction plan and ornamental features of the mausoleum and compared it with Taj.

The illustrations of the central archway. Vegetation form of the carvings on the pillars and the front view of the building; are given. The inscription above the doorway are also given.

- FIROZKHAN

131. NATH (R). Tomb Firoz Khan at Agra. Quart. Rev. Historical Stud. 7,3; 1967-68; 187-94.

Gives the location and its history: Plans of the tomb of Firoz Khan its architecture. It describes it as an octagonal structure and has a unique plan not found in any Mughal funerary structure. It's design is discussed in detail also discusses the ornamentation of the Gateway and a comparative study with other monuments have been given.

- JASWANT SINGH

132. SANDERSON (Gordon). Jaswant Singh ki Chattri. Archaeological Survey of India, Annual Rep. 1910-11; P 96-103.

Discusses the historical background and architecture of the Chattri of Jaswant Singh. Also provides drawings of the detail of columns and Jali & screens.

It stands in a garden enclosed by a wall of brick masonry, faced with red sandstone.

**ARCHITECTURE, MUGHAL-DESIGNS and PLANS-TOMBES-RED SAND STONE
MARYAM ZAMANI- AGRA- SIKANDARAH**

133. SANDERSON (Gorden). Tomb of Maryam at Sikandarh.
Archeological Survey of India, Annual Rep. 1910-11;P 94-6.

A-rchitecture of the tomb of Maryamu-Z-Zamani has been discussed with the illustrations and plans of ground floor, detail of facade, detail of panel.

Style of the architecture of mausoleum is not that of the year 1495 A.D. but belongs to what might be called the early Mughal period, which includes Jahangir's reign. There is a simple dado of coloured plaster, the sole internal decoration of the building. The sand stone used on the building is of two varieties, red and buff and is seen juxta position on the external piers, the red panels, bearing patterns representing wine-jugs or lotus flowers being framed by buff sand stone borders of arabesque design. Octagonal Kiosks mark the four corners building, rectangular ones crowning the projecting which emphasise the centre of each facade. Their ornament is essentially early Mughal in style.

-WELLS- WATER SUPPLY

134. NATH (R). Account of a typical Mughal step-well(baoli) and a well-house (Kupagar). Vishveshvaranand Indological J. 9, 1; 1971; 130-36.

Traced out the history of step-wells & well houses, and mentioned that these water structures were introduced in the Mughal architecture by the artisans of Gujrat. The baoli in the Diwan-i-Am quadrangle in the Fort of Agra, which can be as signed to the reign of Akbar, is more of an experimental nature and is not a step well pure and simple. A convenient stairway leads down to the water level but is could not have served as a summer retreat as there are no chambers, pillared galleries or platforms. Its purpose was purely utilitarian as is demonstrated by the unusual size of the shaft of its well, being 26 feet in diameter and 80 feet in depth. The baoli at Fatehpur Sikri, ranks as the best. It is in four stories below the the ground level. The ground floor consists of open terraces and a spacious hall with a wagon-vaulted ceiling. The construction is in red sandstone on the beam-and-bracket system in which square simple pillars have been used.

The example of the Kupagar in Mughal architecture, inspired by its prototype in Gujrat, is the so-called baoli in the Akbari-Mahal compound near the Bengali Burj at the Agra Fort. The architectural plans of the baoli are also given.

ARCHITECTURE, MUGHAL-DESIGNS and PLANS-WELLS-WATER SUPPLY

135. SOUNDARA RAJAN (K V). Baolis and hamams. In Islam builds in India(cultural study of Islamic architecture), by K V Soundara Rajan. 1983. Agam Kala Prakashan, Delhi; P 155-60.

Discusses the historical aspect of architecture of the baolis and hamams of Delhi, Sultanpur baoli, Kotha Mubarakpur, and Wazipur baoli. In these baolies the top of the stairway has domes turrets. Those baolis are mostly erected in dressed rubble stone masoury and rerely in sand stone. In the hamam's and hot bath arrangement of Mughals, we find a permanent water source nearby. The hamam of Red Fort, Delhi was related to Nahr-i-Behist starting from a water well in the north west corner of the Hayat Baksh garden, further to the west of the hamam, a lift water arrangement from the Jamuna existed. Jehangir's hamam arrangement, in Kangra Fort is a charming example of nature lover's passion for aesthetic judgement. The balance motif and jali partition at Tasbish Khana were also illust-rated.

-FORTIFICATIONS- GENERAL-AGRA

136. FUHRER (A). Monumental antiquitus and inscription, in the north-western provinces and Oudh-1969. Indological Book House, Varanasi; P 423.

Discusses the monuments in Agra, Oudh, Mathura. The monuments of Mughal period are also describes. Such as Red Fort and its buildings, Rambagh etc.

Inscriptions with translations are also discussed.

137. NUR BAKHSH. Agra Fort and its buildings. In Archeological Survey of India, Annual Report, 1903-4; P 164-93.

Report describes with illustrations the architectural details of the buildings, palaces in Agra Fort. Plans of the palace buildings, their decoration, design of the ceiling, pillars are given.

-DELHI

138. ANAND (Mulk Raj). Delhi under Shah Jehan. Marg. 20, 4; 1967; 58-60.

Discusses the architectural features of the monuments, built by Shah Jehan. The Red Fort, Delhi and its buildings are discussed.

ARCHITECTURE, MUGHAL-FORTIFICATION-GENERAL-DELHI

139. ARCHAEOLOGICAL SURVEY OF INDIA. Delhi Fort. 1932. Central Publication Branch, Govt. of India, Calcutta, P 57.

Report of Archaeological Survey of India on the Delhi Fort. It describes the architectural plans of the buildings in the fort, their colour decoration, inlay work on panesl, marble screen, A sketch plan of the Fort is also given which illustrates different buildings in the Fort. Gardens and their designs, water supply systems, Hamams are also discussed.

140. BERNIER (Francois). Description of Delhi and Agra. In Travels in the Mogul empire, A.D.1656-1668; by F Bernier and Archibald Constabh, Archibald Constabh, London; P 239-99.

Gives the description of Delhi Fort; Diwan-i-Am, Diwan-i-Khas, Gosal-Kane, the Jami Masjid, Sikandra, Red Fort, Agra its palaces, Taj Mahal. Plans and architecture of the monuments are discussed.

141. HEARN (G R). Seven cities of Delhi. 1906. W Thacker, London. P 319.

Describes the history of Delhi, including Mughal period and discusses with illustrations and plans of the monuments. The momuments discussed are Diwan Khas, Pearl mosque, Rang Mahal, Hamam etc.

Khas mahal and its channels of water, the exquisite inlaid and pierced marble screen. The architectural details are also provided.

-HISTORY- AGRA

142. ASHRAF HUSAIN (M). Historical guide to the Agra Fort.1944. Archeological Survey of India. P 30 (Plates 7).

Buildings have been arranged in a sequence decided by their position. It has been provided with an index, and its appenbix where in all the inscription in the Agra Fort have been included. Description, with illustrations, are provided of the architectural details of the buildings.

ARCHITECTURE, MUGHAL-FORTIFICATION-HISTORY-DELHI

143. MATHUR (N L). Red Fort and Mughal life. 1964. National Museum, New Delhi; P 52.

Presents a brief description of the Fort and palaces with architectural detail besides the sketch of the daily life of the emperor.

The Fort is an irregular octagon in plan. It has two main entrances. The hall of audience stands on a stone plinth. It was richly painted and are laid with gold. It has forty pillars. Also describes, Rang Mahal, Khas Mahal, Muthamman Burj, Diwan-i-Khas, Hamam, Pearl Mosque, Hira Mahal, Shah Burj gardens, Naher-i-Bahisht. The illustration of the buildings are also provided.

144. SANDERSON (G). Guide to the buildings and gardens, Delhi Fort. 1937. Manager of Publications, Delhi, P 93.

Describes the buildings and gardens in the Delhi Fort. Plan of Delhi Fort showing the arrangement of buildings, now demolished, is also given. It gives the details of the architecture of different monuments and their purpose of building the same. It describes the arches, pillars their design, decoration, the pietra dura work of the recess. The decoration for the panels of black marble, inlaid with a variety of coloured stones in designs of birds and flowers which are the sole examples in India of this particular form of technique.

-LAHORE

145. VOGEL (J Ph). Historical notes on the Lahore Fort. Memoirs Asiatic Soc Bengal 5,4; 1916; 38-

Architecture of the buildings of Lahore Fort is discussed. The early-Mughal edifices built of profusely sculptured red sand stone are distinguished by features of Hindu architecture- such as brackets with figures of elephants and lions, and frieze of peacocks which are characteristics of the tolerant rule of Akbar and Jahangir. The Persian inscriptions, the frescoes on the walls, marble trellies seems with red sand stone ports are discussed.

**ARCHITECTURE, MUGHAL-FORTIFICATION-DECORATION and ORNAMENT-
INLAY-AGRA**

146. NATH (R). Depiction of fabulous animals (Gaj-Vyala) at the Delhi Gate of Agra Fort. Medieval India: A miscellany. V 2; 1972; 45-52

Describes the structure of Delhi Gate. Inlay has been mainly used on the panels above the second storey arched openings, just below the frieze and cornice. These panels depict fabulous animals which are their only samples in the Mughal architecture. There are 12 $\frac{1}{2}$ panels on each side of the gate, each panel showing double animals or ducks separated in the former case by a geometrical pattern and the latter by an Aisyrian palmette. The figures of different animals with names have been given.

-PIETRA DURA

147. BANERJI (S K). Shah Jahan's monuments in Delhi and Ajmere. J U P Historical Soc. 19,2;1946; 148-62.

Describes the history and architecture of the buildings built by Shah Jahan. The Fort of Delhi and its palaces hammam, the Begam Ka bagh, Ranshanara bagh, the bagh-i-Sir hindi, Jami Masjid, Shah Jahan's masjid at the dargah in Ajmere, are discussed with their pietra dura inlay work, inscriptions on the arches.

148. ISHWARI PRASAD, Shahjahan. In Mughal empire, by Ishwari Prasad. 1974, Chug Publications, Allahabad; P 595-07.

Building activities of Shahjahan are described i.e. in Agra Fort he built the Samman Burj and the moti masjid. Samman Burj is a structure of marble facing towards the river side and decorated with precious stones. The Moti Masjid, situated to the north of Diwan-i-Am. The buildings in the fort at Delhi were sumptuously decorated. The Diwan-i-Khas was the highly ornamented building which contained the finest specimens of pietra dura.

-SHAH BURJ- PIETRA DURA-DELHI

149. SANDERSON (Gordon). Shah Burj, Delhi Fort. Archaeological Survey of India, Annual Rep. 1909-10. P 25-32.

Plan of Shah burj, its ornamentation, and architecture are discussed. The square framing of the tank below the Shah Burj is ornamented with pietra dura work and the spandrels at its four corners. The interior of the building was decorated by marble dado, inlaid with pietra dura, is spaced into panels by floral designs, the borders of the dado being formed by a simple interwining pattern.

**ARCHITECTURE, MUGHAL-FORTIFICATIONS-WALLS-DECORATION
and ORNAMENT-TILE MOSAIC- LAHORE**

150. NATH (R). History of decorative art in Mughal art, architecture. 1976. Motilal Banarsidas, Delhi; P 188

Describes the history of ornamentation in the art and architecture of the Mughal period.

Tile mosaics painting on walls of Lahore Fort, Pietra-dura inlay in Taj Mahal, Itimad-ud-Daulah, Persian inscriptions on the panel of arches are discussed in detail with their ornamental value.

151. GOETZ (Hermann). Mosaics- India. In Encyclopedia of world art. V 10; 1965. MC Graw- Hill, New York; P 351.

Describes the history of the introduction of mosaics in India. The Moghul emperors brought the late Timurid Safavid style of tile mosaic to India. The buildings of the first phase in which the mosaic decoration are used represented by tombs near the mausoleum of Humayun in Delhi, the second phase limited to the Punjab with examples in Delhi and Agra. The figural tile pictures on the walls of Lahore Fort, other tile covered buildings in Lahore are the tombs of Asaf Khan, Zebinda Begam etc. Tile mosaics are also found in the garden of Raushanara Begam in Delhi and the tomb of Afzal Khan in Agra.

-MOSQUES- GENERAL- AHMEDABAD

152. ARCHEOLOGICAL SURVEY OF INDIA. Mosque and tomb of bibi Achut Kuki, Plates LXXVI-LXXXI. In Muhammadan Architecture of Ahmedabad. Part I- A.D. 1412-1520-1900, William Griggs, London. P 64-66.

Describes the architecture of the mosque, inscription engraved, the styles of the pillars, lighting arrangement of the mosque.

-MOSQUES -GOL GUMBAZ - BIJAPUR

153. COUSENS (Henry). Mosque at the Gol Gumbaz, Bijapur. In Archeological Survey of India, Annual Rep., 1902-3; P 34-6.

Discusses the architectural details giving illustrations of elevation and section of cornice, plan of cornice of the mosque. The restoration work done.

ARCHITECTURE, MUGHAL-MOSQUES- ABDU-N-NABI-GENERAL-DELHI

154. ZAFAR HASAN (M). Mosque of Shaikh 'Abdu-n- Nabi. Memoirs 9, 1921. Archeological Survey of India, Calcutta; P 7.

Situated on Delhi Mathura Road, about a milw away from the Delhi gate. This mosque belongs to the style of early Mughal architecture exhibited in the Khairu-l-Manzil and contains a central hemispherical dome without any flanking towers. It was built by Shaikh 'Abdu-n- Nabi, chief Sadr of Akbar.

This article discusses the architectural details , with ground plan and inscription on the marble tablet.

-FATEHPUR SIKRI

155. BANERJI (S K). Historical outline of Akbar's Dar-ul-Khlafat, Fatehpur-Sikri. J Indian Hist. 21; 1942; 198-209.

First building, the stone-cutters' mosque, was built long before Akbar felt interested. This mosque hardly have any decoration except in the mihrab and serpentim brackets. The artcils gives the historical sketch of the Great Jami masjid, Diwan-i-Khas, Diwan-i-Am, the hammams. The Hiran minar is also describes.

-KASHMIR

156. KAK (R C). Muslim architecture. In Ancient monuments of Kashmir, by R C Kak. Sagar Publications, New Delhi; P 69-105.

The architectural style of Mughal period is discussed besides others. The monuments are Pathar Masjid, mosque of Akhun Mulla Shah, and the barahdari in Shalimar bagh. The landscape architecture of Chasmishaw, Nishat and Shalimar gardens and the buildings in them.

-HISTORY

157. ANAND (Mulk Raj). Delhi: Later Mughal. Marg. 20,4:1967; 66-7.

Discusses the architecture and history of the buildings built during 1658-1777. The monuments are Moti Masjid in the Red Fort, Delhi; Jami Masjid in Mathura; the mausoleum of Rafia Daurani, Daulatabad, and the mausoleum of Safdar Jung (1739-1753).

ARCHITECTURE, MUGHAL- MOSQUES- HISTORY

158. BANERJI (S K). Monuments of Aurangzib's reign. J U P Historical Soc. 16, 1; 1943; 138-47.

Discusses the monuments built by Aurangzib, the able soldier of Shah Jahan's reign. The moti masjid, Delhi Fort, Nagina Masjid of Agra, Gyan Bapi Masjids of Benaras and Jami masjid of Muttra. The architectural style, the inscriptions on them are explained. The other two monuments are the Badshahi mosque of Lahore and the tomb of the Rafia-daurani in Aurangabad.

-MOTI- AGRA

159. NATH (R). Moti-Masjid of the Red Fort, Delhi. Indica. 8,1; 1971; 19-25.

Moti-Masjid of the Red fort is situated near the palatial mansions in the vicinity of the Hayat-bakhsh garden. It is enclosed by high walls with delicate battlemental cresting. Red sand stone is used externally, the interior is composed of pure white marble. The architecture of this mosque has some insperctory from woollen prototypes, from the excavated caitya-halls in the Barabar hills of Bihar, belonging to the Mauryan age.

-DACCA

160. ABDUL WADUD. Historic mosques of Dacca. Islamic Cult. 7,2;324-34.

Mosques in which hand of the Mughal can be undoubtedly perceived, are: Mosque of Islam Khan; Mosque of Hayat, the merchant; Mosque of Hajji Shah Baz, Mosque of churihatta, Mosque of Nawab Shaista Khan; Mosque of Khan Muhammad Murdha; Mosque at Lal Bagh, Mosque at the chowk; Mosque at the Begum Bazar; Mosque of Khwajah Ambar and the mosque with seven domes. The author discusses the historical background, architecture and the Persian inscriptions on them.

ARCHITECTURE, MUGHAL-MOSQUES-DECORATION and ORNAMENT- CARVINGS-INSCRIPTIONS

161. NATH (R). Personality of Akbar as reveled in the inscriptions at Fatehpur Sikri and Agra. Indo-Iranica. 25,3-4; 1972; 112-24.

Inscriptions on stone panels and other parts of the monuments at Fatehpur Sikri and Agra were studied. In Fatehpur Sikri the inscriptions are found in the stone-cutters' mosque, the Jami Masjid, the tomb of Salim Chishti, the Khwabgah and at Agra in his tomb at Sikandra.

Stone-cutters' mosque at Fatehpur Sikri, has inscription on stone panels above all the nine arches of the facade and also over the mihrab. They are mostly Quranic verses enumerating the attributes of God and praising him.

The Jami Masjid has beautiful inscriptions carved in stone in Naskhi characters on oblong panels which have been used above the arches niches, near or on the frieze. There are six panels in the portal above the arches and a continuous Frieze above them. Panels have Persian inscriptions.

Tomb of Salim Chisti is situated in the courtyard of the Jami Masjid. The main entrance of the porch has carved inscriptions on white marble in Naskhi. There are eight white marble panels with carved inscription on the external walls of the mortuary chamber in verandah, which have Quranic verses. Three series of painted inscriptions, one over the other, are also there.

The Buland Darwaza have beautiful inscriptions in Naskhi characters carved around its main portal facing the South, on three oblong panels with foiled ornamental ends.

Akbar's tomb at Sikandra: the main gateway has persian inscriptions, carved in white marble in stylized Naskhi characters, on the south and north portals and also inside the hall. Twelve couplets of Persian verse have been inscribed on carved panels on the frieze inside the hall in Nastaliq characters.

All these monuments contain large scale inscriptions mostly carved in red sand stone or white marble in beautiful Naskhi characters.

- PESHAWAR

162. IRVINE (W). Persian inscription in Peshawar City. Archeological Survey of India, Annual Rep. 1908-9-P 293-6.

Inscription on a stone in a small mosque is described. The writing is carved in the surfacr of the slab and not raised as it usually is in Muhammadan inscriptions. The character are of the nastaliq type and neatly cut. The language is metrical Persian. It belongs to the period of Shah Jahan. Illustration of the inscriptions are also given.

**ARCHITECTURE, MUGHAL-MOSQUES-DECORATION and ORNAMENT-
STONES-COLOURED- FATEHPUR SIKRI**

163. ARCHEOLOGICAL SURVEY OF INDIA. Moghul architecture of Fatehpur Sikri, by E W Smith. V 18, Pt 4; 1898, Allahabad, Supdt., Govt. Press; P 21; Plates 88.

Part four of this volume deals with Jami Masjid, Buland Darwaja, Stone Cutter's masjid and a few minor buildings. It describes in details with illustrations, the architectural decorations, floral patterns, executed with the help of coloured stones at the Jami masjid, Buland Darwaja & stone cutter's masjid at Fatehpur Sikri, which is technically inlay. Very their pieces of rare or semi-precious stones were used to make the patterns.

-JAMI- INLAY

164. SMITH (E W). Moghul architecture of Fatehpur Sikri. Part 4, Allahabad; 1898; P 21; Plates 88.

Describes the architectural decoration executed with the help of coloured stones at the Jami Masjid and several other 16th century palaces at Fatehpur Sikri, which is technically inlay. In this style very their pieces of rare or semi-precious stones were laid in the sockets specially prepared in a red sand stone or marble slab.

-PALACES- GENERAL- LAHORE

165. VOGEL (J Ph.). Master-builder of the Lahore palace. Memoirs Asiatic Soc Bengal. 5, 4; 1916; 67.

Discusses the Persian inscriptions which refer to the construction of the palace buildings found over the entrance of Pearl mosque and the other over the Hathi Pol.

-PALACES-AKBARS-KHWABGAH-GENERAL-FATEHPUR SIKRI

166. BANERJI (S K). Akbar's Khwabgah at Fatehpur-Sikri. Indian Cult. 10; 1943-44; 129-37.

Discusses the Khwabgah at Fatehpur Sikri. Its location, decoration work and its use as Jharoka-i-darshan is mentioned. The frescoes on the walls are also discussed.

ARCHITECTURE, MUGHAL-PALACES-DIWAN-I-KHAS-GENERAL-FATEHPUR SIKRI

167. ASHRAF HUSAIN (M). Guide to Fatehpur Sikri. 1937, Manager of Publications, Delhi; P 77, Plates 10.

Present an account of the buildings at Fatehpur Sikri. It describes with illustrations the Diwan-i-Khas which is a fine example of the style of the period. The building consisting of a single vaulted chamber. Rising from the centre of the floor is a richly carved pillar supporting a colossal flower-shaped bracketed capital. It also give detailed account of Ankh Michauli, Khas Mahal, Turkish Sultana's house & Hamman, Khwabgah, Pacnh Mahal, Maryam-ki-Kothi, Jodh Bai's palace, Birbal's House etc., Salim Chishti's tomb is a small but very attractive building set up entirely in white marble and stands on an inlaid marble platform. Within is a cenotaph chamber surrounded by a Verandah closed on the outside by elegant marble screen. So rich and delicate in design as to give the effect of lace. The whole interior is elaborately decorated in colour and the painted ornamentation is a good example of oriental decoration. The floor of the chamber and a portion of that of the porch is inlaid in beautiful mosaics in marbles.

- 168 NATH (R). Diwan-i-Khas of Fatehpur Sikri: a symbol of Akbar's belief in Surya-Purusa. Quart. Rev. Historical Stud. 12, 4; 1972-73; 197-211.

Describes the location of the palace in Fatehpur Sikri, he considered two basic factors, viz the spirit of the style and the personality of the builder. Fatehpur Sikri has a unique architectural style which is marked by a predominant use of such trabeate features as pillars, brackets, Chhajja and chhatra. Animate motifs had been depicted freely. Such symbols and icons as lotus, Chakra, srivatsa, svastika and Kalasa have also been used alongwith typically Islamic geometric and arabesque designs and some tantric symbols have also been employed. It also describes the plans of Diwan-i-Khas, Ankh-Michauli: the real Diwan-i-Khas, the central column and compared the pillars with that of wood pillars of Gujrat.

- JODH BAI

169. BANERJI (S K). Jodh Bai's palace at Fatehpur-Sikri. Proc Indian Hist. Congress. 5;1942; 371-7.

Jodh Bai's palace at Fatehpur Sikri is the largest among the secular buildings built by Akbar. Its blue enamelled tilings, decoration at the north and south corner-rooms are discussed. The detail of the plan of the building is also provided.

ARCHITECTURE, MUGHAL-PALACES-DIWAN-I-KHAS-HISTORY-FATEHPUR SIKRI

170. NATH (R). Genesis of the Diwan-i-Khas, at Fatehpur Sikri. Indica. 5, 1; 1968; 25-35.

Diwan-i-Khas, its history and architecture are discussed. Illustrations of the building, the central column, brackets, and the plan and section drawing, are given.

-MARIAM KI KOTHI

171. BANERJI (S K). Mariam ki Kothi or Sunhara makan of Fatehpur-Sikri. J U P Historical Soc. 17; 1944; 103-10.

Describes the history of Mariam ki Kothi, and discusses its architecture by giving the plan. The decorations in frescoes and the sand stone carvings in low relief, application of colour etc. are also discussed in detail.

-RANG MAHAL- DELHI

172. TUCKER (R Froude). Rang Mahall in Delhi Palace. Archaeological Survey of India Annual Rep. 1907-8; P 23-30.

Gives the historical background of the building with its architectural detail. The front of the palace was of pure marble and decorated with cusped arches and was adorned with inlaid work. The illustrations of the interior of the Rang Mahal, colour decoration on the marble cornice are given.

-PALACES -DECORATION and ORNAMENT-FATEHPUR SIKRI

173. TERRY (John). Some aspects of Fatehpur Sikri architecture. Marg. 2,3; 1947; 20-32.

Describes the structure of the buildings in Fatehpur Sikri (Built in 16th century). Discusses the Panch Mahal, the central pillars in Diwan-i-Khas, the design of pillars, brackets, their ornamentation, the detail of the shrine of Salim Chishti, the perforated screen in marble and the inscriptions engraved on Buland Darwaza.

-MOSAICS

174. SARKAR (Jadunath). Glimpses of Mughal architecture- An essay. Marg. 8,3; 1955; 65-72.

Historical background of Mughal architecture is discussed. Decoration work in floral patterns, Geometric patterns, mosaic and perforated lattice work, in Fatehpur Sikri & Sikandra, are described. Decorative art its social synthesis, the conditions laid down by Islam an art, and its development in India are also discussed.

ARCHITECTURE, MUGHAL-PALACES-DECORATION and ORNAMENT-TILE-MOSAICS- LAHORE

175. VOGEL (J Ph). Tile-mosaics of the Lahore Fort. 1920, Superintendent, Govt. Printing, Calcutta; P 69

Discusses the enamelled tile work on the walls and other places in the Lahore Fort. Gives eighty coloured plates, which depicts, Animals, human being, flowers etc. used for decorative work.

The one hundred and sixteen panels of tile-mosaics are reproduced in the book are found on the west and north walls of the Lahore Fort which contains, the palace buildings of the great Moghuls, Jehangir and Shah Jahan. Introduced from Persia, it was largely resorted to for the brick buildings in the plains of North India, especially in Punjab. The best known example in Lahore is the Mosque of Wazir Khan, Chini-ka-Rauza at Agra.

-DIWAN-I-KHAS-DECORATION and ORNAMENT-COLOUR, AGRA

176. BANERJI (S K). Shah Jahan's monuments in Agra. J U P Historical Soc. 17; 1944; 55-70.

Discusses the architectural activities of Shah Jahan. The monuments discussed are Agra Fort, its buildings i.e. Diwan-i-Khas, Diwan-i-Am, Shah Burj, Machhi Bhavan, Khas Mahal, Anguri Bagh, Sish Mahal, Musamman Burj, Mina, Nagina and Moti Masjids. Architecture & colour decoration work are described.

-PIETRA DURA- DELHI

177. HURLIMANN (M). Delhi, Agra, Fatehpur-Sikri. 1963. Thames and Hudson, London; P 150.

Describes the monuments of Mughal period besides other in Delhi, Agra & Fatehpur Sikri. The architectural details are illustrated through coloured plates. Plans and section figures are also given to describe the architecture of the buildings. Pietra dura work consisting of inlaid semiprecious stones in the Hammam in Red Fort, the picture of the bird on a black marble ground, the detail of the marble trellies-work at the Rang Mahal, Diwan-i-Khas is decorated with pietra dura work and ornamental gold work on a white marble ground.

Jahangiri Mahal, its stalachite style of decoration on the pillars, Shah Jahan's palace and its relief and inlay work, the marble lattice-work round the dummy sarcophagus Taj Mahal. The Panch Mahal and the design of each storey etc. gives a detail historical and architectural background.

ARCHITECTURE, MUGHAL-PALACES-DIWAN-I-KHAS-DECORATION and ORNAMENT-STALACTITE- FATEHPUR SIKRI

178. KUHNEL (Ernst). Architecture and decoration. In Encyclopedia of World art. V 8; 1963. MC Graw-Hill, New York; P 349.

Important aspect of architectural decoration in Islamic art was the use of honeycomb or stalactite work. In this technique the transition between the dome and the square or many-sided supporting structure was made by means of small corner niches. The precise geographical origin of this decorative system, called mugarana work, has yet not been established. In the 16th-century private Audience Hall of the Indian emperor Akbar in Fatehpur Sikri, the maqarna work had distinctly static character. A central pillar, which which branches out into a richly decorated stalactite Capital, bears the throne platform; from this platform radiate four diagonally placed bridges which lead to a surrounding gallery.

-JEHANGIR-DECORATION and ORNAMENT-STONE CARVINGS- AGRA

179. DOSHI (Sareju). Monuments of Islamic architecture: a port folio. Marq.35, 2; 105-35.

Illustrated portfolio on the Islamic architecture. It gives illustrated details of the jali work, Throne Seat of Shah Jahan, Red Fort, Central column of Diwan-i-Khas, Fatehpur Sikri, Mughal trellis in Taj Mahal, detail of a panel showing floral design in the interior of Itimad-ud-Daulah, floral decoration and seat of justice above a gate in Red Fort, Delhi, View of Jahaz Mahal, Carved pillars and brackets in Jehangir mahal, Agra Fort, Panch Mahal, Fatehpur Sikri, Samman burj, Agra Fort, showing marble jali in Taj mahal, outer facade showing floral design in inlay and inscription, at Taj Mahal, Patterned squinch ceiling at entrance in Taj Mahal.

-TANTRIC SYMBOLS

180. NATH (R). Depiction of a tantric symbol in Mughal architecture. J. Indian Hist.54; 1976; 715-27.

Monuments of Akbar at Agra and Fatehpur Sikri contain many art motifs like Chakra, lotus, srivastara, purna-Kalasa, svastika and Kirtimukh of the Hindus. The most important in this respect is the depiction of the Tantric Symbol Satkona, with a bindu in the centre or a lotus inside it. This has been used at the tomb of Humayun at Delhi, Jami Masjid, and other monuments of Fatehpur Sikri. The western perch of the Jehangiri Mahal of Agra Fort, at the Tomb of Akbar at Sikandra, like tantric gantra. Same miniature paintings are also used. One shows a man with a black serpent, a man with two faces, a man holding head of an old woman in one hand a spear in another.

**ARCHITECTURE, MUGHAL-PALACES-RANG MAHAL-DECORATION and
ORNAMENT-INLAY- DELHI**

181. GOETZ (Hermann). Inlay. In Encyclopedia of world art. V 8; 1963. MC Graw-Hill, New York; P 134.

Describes the Indo-Moslem inlay work of semi-precious stones i.e. of black marble in the white marble buildings of the Moghul emperor Shah Jahan. Emperor Akbar & Jahangir used variety of the mosaic work in variously coloured marbles, limestone, and schist. It is the adoption of Florentina mosaic introduced by Italians. Illustrations of Fort, Delhi (pietra dura and marble) and Itimad-ud-Daula are given.

-PIETRA DURA

182. CHATTERJI (Nandlal). European influence on Indian pietra dura. J Indian Hist. 35, 3; 1957; 327-33.

Describes the origin of the pietra-dura inlay work in Mughal architecture. The influence of Italian or Persian character in it discussed in detail. The picture of Orepheus playing the Violin surrounded by animals and birds, is examined besides others as a proof for both the influences.

**-SHISH MAHAL-DECORATION and ORNAMENT-
GLASS-MOSAICS- AGRA**

183. NATH (R). Glass-mosaic decoration and the Shish-Mahal of Agra Fort. Islamic Cult. 45, 1; 1971; 21-35.

Discusses the origin and history of glass-mosaics their use in Shish-mahal. The plan of Shish-Mahal is also discussed in detail. The Shish-Mahal is situated on the north-eastern corner of the Anguri-Bagh, just below the Diwan-i-Khas hall. Extra thick walls & ceiling were constructed to ensure undisturbed coolness inside. The Mughal glass-work is different from the Byzantine; the motifs and the designs as well as the technique have differed. Mughals have made the art for more graceful by associating it with the exquisite relief and incised stucco-work, by using Persian motifs, floral and conventional. The composition of plaster was also discussed.

**-TURKISH SULTANA-DECORATION and ORNAMENT-
DADO-FATEHPUR SIKRI**

184. BANERJI (S K). Turkish Sultana's house at Fatehpur-Sikri. J. Indian Hist. 21; 1942; 209-15.

Discusses the layout and architecture of Turkish-Sultana's house. The carvings, the decoration with dado work, consisting of light panels, each representing a different scenery. The hammams, and garden and their details are also given.

ARCHITECTURE, MUGHAL-PALACES-TURKISH SULTANA-DECORATION and ORNAMENT-SWASTIKA- FATEHPUR SIKRI

185. BRIJ KISHORE. Unnoticed Hindu symbol in Akbar's monuments at Agra & Fatehpur Sikri. Proc. Indian Hist Congress. 27; 1965; 273-5.

Symbol about which the author writes is the Swastika. The importance of this symbol in the social and religious life of the Hindus is discussed.

The author describes the presence of swastika on two panels while studying the decorative designs of Birbal's House, a border in the elaborating carved room of the residence of Turkish Sulatana, in Fatehpur Sikri and in room of the Jhangiri mahal at Agra Fort and the other important place is Akbar's tomb, on both sides of the main facade is imprinted a bold Swastika, at Sikandara.

- TOMBS-GENERAL

186. CHAUDHURI (Nirad C). India: Indo-Islamic style. In Great architecture of the world, by John Julius Norwich. 1980, Bonanza Books, New York; P 30-31.

History of Islamic architecture in India is discussed. The Mogul architecture with illustrations of its buildings and sectional plan are describes.

The central gateway of Humayun's tomb, takes the form of a deep, octagonally recessed bay-a treatment repeated in the central bay of the mausoleum. Red sand stone exterior is picked out in relief with white marble. Taj Mahal is built of marble and decorated with pietra dura-inlay work. It's structure is briefly discussed, with marble trellis-work screen. The other buildings are, Jami Masjid, Ahmedabad, Gol Gumbaz & Fatehpur Sikri.

- TOMBS- HISTORY

187. GRABAR (Oleg). Islamic peoples, art of. In New Encyclopaedia Britannica. V 9; 1982. Encyclopaedia Britannica, Chicago. P 1008.

Describes the architecture of Mughal period under the subheading 'Mughal art'. Gives the names of mausoleum of Humayun in Delhi, the city of Fatehpur Sikri and Taj Mahal at Agra and the period of their construction, which summarize the development of mughal architecture. The technical perfection of this architecture is the use of stone or marble as building and decorative material.

ARCHITECTURE, MUGHAL-TOMBS-HISTORY

188. TAPLOO (Rita). Origin and development of Islamic tombs in India(II). Quart Rev Historical Stud. 15, 1;1975-76; 20-30.

Describes the origin and development of octagonal form in the tombs in India. The structural analysis of octagonal and square tombs is discussed. Tombs under the Mughals are also studied with the architectural design. The style of the domes, the Persian influence on them. The Mughal tombs are, Humayun's tomb, Taj Mahal, Akbar's tomb at Sikandra, Itimad-ud-daula, and Chini-ka-Rauza.

- TOMBS-DECORATION and ORNAMENT- AGRA

189. ISSAM EL-SAID and AYSE PARMAN. Geometric Concepts in Islamic art. 1976. World of Islam Festival Publishing co., London; P 154.

Discusses the use of geometric concept of composition in Islamic art of buildings. Through the geometric approach to design, the systematic execution of decorative arts, calligraphy, architecture were unified. How it helps the artists to create freely yet easily and correctly without the restrictions of a numerical system, has been explained through illustrations. The Mughal monuments discussed are, Taj Mahal, Itimad-ud-daula, Tomb of Akbar.

-COLOUR

190. NATH (R). Coloured decoration in Moghul architecture. 1972. D B Taraporewala, Bombay. P 82.

Deals with architecture of the Moghul period. It gives the idea of colour tiles, mosaic, inlay marble and coloured stucco motives which are found in plenty in the historical monuments of the Moghul period. Very few examples have been illustrated.

-TOMBS-MARBLE-GENERAL

191. ANANTHALWAR (M A) and REA (A). Saracenic architecture. In Indian architecture, by M A Ananthwalwar and A Rea. V 2. 1980. Indian Book Gallery, Delhi; P 471-90.

Describes the Mughal architecture giving the descriptions of mosque at Fatehpur Sikri, mausoleum of Akbar, Sikandra, Itimad-ud-Daulah, and the Taj Mahal. The design of the arches, the decoration work, and marble screen with the structure of the dome are discussed.

ARCHITECTURE, MUGHAL-TOMBS-MARBLE-GENERAL

192. BALFOUR (E). Architecture- mosques, tombs. In Encyclopaedia Asiatica. VI; 1976, Cosmo Publications, New Delhi; P 149.

Gives the architectural details of the mosque and tombs built during Mughal dynasty. Mausoleum of Humayun in Delhi, Akbar's tomb at Sikandra etc. are mentioned.

193. CHATTERJI (Nandlal). Synthesis in Indian architecture. J Indian Hist. 33, 1; 1955; 41-5.

Discusses the synthesis and assimilation in Indian architecture. The Taj Mahal is Indian in form and in spirit, but is infact neither purely Hindu, nor purely Muslim. It also discussed the five domes in relation to 'Pancha-ratna'. The dome of the Taj its origin traceable to the old. Hindu-Buddhist canon based on the lotus and the water-pot. The other monuments at Fatehpur Sikri, Agra, Delhi are also discussed. The use of lotus motif in the Moughal monuments and many other structural points which were borrowed by the muslims from hindu convention.

194. FABRI (Charles). Mughal architecture. In Introduction to Indian architecture, by Charles Fabri. 1963. Asia, Bombay; P 40-46

Describes with illustrations the historical development of Mughal architecture and gives a detailed account of Humayun tomb, Taj Mahal, Fatehpur Sikri i.e. Panch Mahal, Diwan-i-Khas, Tomb of Shaikh Salim Chishthi & Fort of Agra.

195. HURLIMAN (Martin). India. 1967, Thames and Hudson, London. P 173-218.

Discusses the monuments by Moguls and other emperors in Delhi, Agra, Fatehpur Sikri. Coloured plates, for illustrations, are also given, which provides the architectural details of the buildings. Humayun tomb was designed by Mirnk Ghiya, who produced his greatest masterpiece. In the centre of the garden, which is surrounded by walls and gateways, stands the vast substructure of the mausoleum surmounted by the dome of the tomb with its double cupola and the market protuberance of the outer white marble shell, which is Persian in origin. Akbar's tomb at Sikandra, is an unusual, pyramid-shaped building, which is entered by way of a gate surrounded by minarets. Taj Mahal which was built by Shah Jahan on a which delicate filigrae work of the inscriptions, floral decorations and abstract designs were dome. White Makarana marble is used for its construction.

ARCHITECTURE, MUGHAL-TOMBS-MARBLE-GENERAL

196. KAUL (H K). Architecture and monuments. In Travellers' India, an anthology, by H K Kaul. 1979, Oxford University Press, Delhi; P 369-81.

Describes the architecture of Tippoo's Fortress, Jama masjid, Delhi, Akbar's mausoleum, Sikandra, Humayun's tomb and the Taj Mahal. Illustrations are also provided.

197. POWELL-PRICE (J C). Shah Jahan. In History of India, by J C Powell-Price. 1955. Thomas Nelson, London; P 330-34.

Discusses the style of architecture in the reign of Shah Jahan and also gives the illustrations of the buildings, built by him.

Marble is a distinctive element in his form of architecture. Other development was in the use of ornamentation- the beautiful trellised marble traceries of the grills and balustrades around his courts & buildings decoration of the facades of gateways, interiors and walls with beautiful designs of flowers, plants and animal life in pietra dura- an inlay of semiprecious stones used in Itimad-ud-daulah, and Taj Mahal.

198. SPEISER (Werner). Islamic architecture. In Oriental architecture in colour: Islamic, Indian, Far-Eastern, by W. Speiser. 1965. Thames and Hudson, London; P 16-181.

Discusses the architecture of Mughal monuments with illustrations under Islamic architecture. The monuments describes are: Tomb of Humayun, Birbal's House and Buland Darwaza at Fatehpur Sikri, tomb of Itimad-ud-daulah, Taj Mahal, Pearl mosque.

199. TAPLOO (Rita). Islamic tomb in the context of saint worship and princely egoism. J Indian Hist. 54, 1; 1976; 81-91.

Gives the historical background of ancestor worship which was not only continued in Islamic period but also crystallized in the popular Saint worship as is evident from the majority of early mausoleums. It also describes the Taj Mahal & Gur Amir in the context of places of worship and mausoleums.

ARCHITECTURE, MUGHAL-TOMBS-MARBLE-AKBAR-AGRA-SIKANDRA-GENERAL

200. TEMPLE (R C). Travels of Peter Mundy. V 2. 1914;
P 201-11.

Describes that the Temple the editor of the book confirmed that the ghusal-khana of that period was the place which was used for intimate audience. It also describes the structure of Akbar's tomb at Sikandra.

-HUMAYUN-DELHI-GENERAL

201. ANAND (Mulk Raj). Beginnings of Mughal architecture. Marq. 9,3; 1958; 11.

Note on Humayun's tomb in Delhi (1564) which is a deliberate attempt at sythesis, is the beginning of Mughal architecture.

-SAFDAR JANG-DELHI-GENERAL

202. GOETZ (Hermann). Qudsiabagh at Delhi: Key to late Moghul architecture. Islamic Cult. 26,1;1952; 132-43.

Two key monuments of the last phase of genuine Mughal architecture are the Safdar Jang's mausoleum and the Qudsia Bagh at Delhi. The mausoleum is compared with the mausoleum of Humayun, Taj Mahal and Bibi-ka-Rauja. The location, landscape architecture and history of the Qudsia bagh is discussed.

-TAJ MAHAL-AGRA-GENERAL

203. SOLOMON (W E G). Impressions of the Taj Mahal. Islamic Cult. 1,2; 1927; 231-7.

Discusses the Taj Mahal in the light of different types of intellectual visitors i.e. Poets, philosophers, Students and the influence of the architecture and ornamentation on them.

204. SWINGLEHURST (Edmund). Taj Mahal. In Wonders of the world, by Edmund Swinglehurst. 1978, Hamlyn, London; P 102-03.

Gives illustrated account of Taj Mahal and its structure.

The mausoleum is basically a square standing on a platform. Each face has a great arch with smaller arches on each side and at each corner of the mausoleum but separated from it, stands minarets. On the roof is a beautiful onion dome topped by a spire and around the dome stand four small turrets with arches. Over all the surfaces there are in lapis lazuli, jasper, agati, heliotrope and turquoise.

ARCHITECTURE, MUGHAL-TOMBS-MARBLE-AKBAR-AGRA-SIKANDRA-HISTORY

205. ANAND (Mulk Raj). Sikandra: Under Akbar and the transition from stone to marble under Jehangir. Marq. 20,4; 1967; 52-5.

Illustrates the history of Mughal architecture from Akbar to Jehangir in the context of Akbar's tomb. It started by Akbar using stones and completed by Jehangir by modifying plan and marble is used in place of red-sand stone. The ornamentation i.e. relief carving its origin. Vase motifs, their origin.

206. QANUNGO (N N). Akbar's tomb at Sikandra: Who built it. Proc Indian Hist. Congress. 26; 1964; 63-5.

Discusses the controversial point of Akbar's mausoleum at Sikandra, the plan and building of which completed by Akbar himself or by his son Jahangir. He tries to put an explanation by giving proofs from historical records.

207. TALUQDAR (J C). Builder of Akbar's tomb. J U P Historical Soc. 7,1; 1934; 32-5.

Discusses the history of Akbar's tomb at Sikandra, The design and completion was of Jahangir. The author gives the historical proofs and also describes the inscriptions on the tombs.

-TAJ MAHAL-HISTORY

208. ANAND (Mulk Raj). Taj Mahal. Marq 20,4;1967; 64-5.

Taj Mahal and its designer are discussed. The plan and its geometry, the garden, the decoration work on the walls, marble perforated screen are described.

209. CHUGHIAI (M Abdulla). Is there european element in the construction of the Taj Mahal, Agra ? Islamic Cult. 14,2;1940;196-206.

Trace out the history and claim by different authorities regarding the name of the designer of the Taj Mahal. The claim was made that the Taj was designed by foreign architects- Geronimo Veroneo or Austin de Bordeanx and that the Pietra Dura decoration of the Taj was imported from overseas.

ARCHITECTURE, MUGHAL-TOMBS-TAJ MAHAL-AGRA- HISTORY

210. CHAGHTAI (Abdullah). Ustad Isa the socalled architect of the Taj. Proc Indian Hist Congress. 2; 1938; 366-7.

Trace out the history of the architect of the Taj Mahal and his place of origin. Ustad Isa and the authenticity of his to be the designer of the Taj is discussed in detail.

211. GOETZ (H). Central asian mausoleum in India: the tradition of the Taj Mahal. Islamic Cult. 12,4;1938;419-23.

Brought to India by the Mughals, the Central Asian mausoleum was the national expression of a foreign Turkish and Persian race of conquerors in India. The Taj Mahal, this foreign form has embodied the highest accomplishment of Mughal culture in such an unsurpassable spritualized perfection that it became the greatest jewel of Indian art.

212. HOSTEN (Rev H). Who planned the Taj. J Asiatic Soc Bengal, New Series. 6,6;1910; P 281-88.

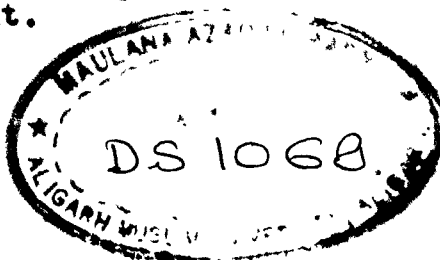
Discussed the authenticity of the architect of the Taj Mahal. Gives the name of Geronimo Verroneo, a Venetian who prepared the plans and estimate of the building. In support of it he gave different, theories and historical account.

213. HUXLEY(Aldus). Aldous Huxley on the Taj Mahal. Marq. 4,2;1953; 15-20.

Discusses the architecture of Taj Mahal, its style. The ornamentation work and the element of beauty in it.

214. KANWAR (H I S). Taj Mahal and the so-called Ustad'Isa. Indica. 6,1;1969; 15-28.

Discusses the role of Ustad Isa in designing the Taj Mahal and its authenticity in the light of other historical records. Illustrates the grave of Isa Khan and gives the inscription on it.



ARCHITECTURE,MUGHAL-TOMBS-TAJ MAHAL-AGRA-HISTORY

215. KANWAR (H I S). Ustad Ahmad Lahori. Islamic Cult. 48,1;1974; 11-32.

Discusses the identity of the architect who drew the design of the Taj Mahal. It also describes the other contenders for the honour which includes, Geronimo Veroneo, Italian jeweller, Austin de Bordeaux, French gold and silversmith, Ali Mardan Khan, Persian refugee and Ustad Isa Effendi, described as a Turkish inhabitant of Rum (European Turkey) and a citizen of Agra.

216. MUKHERJEE (S C). Architecture of the Taj and its architect. Indian Historical Quart. 9,4;1933;872-9.

Examines the art and architecture of the Taj in the light of different historical account and tries to establish the architect and his origin. The architects whose name has been discussed are Jerogino Veroneo, Ustad Isa, The decoration work, design of the arches, domes, minarets are compared with the design of other monuments. Such as Itimad-ud-Daulah, buildings at Fatehpur Sikri, and Agra Fort.

217. NADVI (Sayyed Sulaiman). Family of the engineers who built the Taj Mahal and the Delhi Fort. J Bihar Res Soc. 34,1;1948; 75-110.

Describes the names of the members of the engineer family of Lahore, who built the Taj Mahal, the Lal Qilah and the Jama Masjid.

218. NATH (R). Imperial Firemans relating to the construction of the Taj Mahal. Medieval India: a miscellany. V 4;1977; P 158-67.

Describes the Firmans of Emperor Shah Jahan, which gives the detail of the construction of Taj Mahal. He also quotes Peter Mundy, the English travellers, who visited Agra in 1631-32. Epigraphical record is also mentioned which gives details of the large scale inscriptions upon the south and north archways of the main gateways, inside the mosque adjunct, upon the four iwans of the mausoleum and in the mortuary hall.

ARCHITECTURE, MUGHAL-TOMBS-TAJ MAHAL-AGRA-HISTORY

219. NATH (R). Invasion of the Taj-Mahal. Quart Rev Historical Stud. 14,2;1974-75; 83-95.

Discussed the theory of conversion of Hindu temples and palaces into tombs and mosques and all the famous Mughal monuments from Fatehpur Sikri to the Taj Mahal were originally Hindu buildings. To put forward arguments the architectural details of the Taj Mahal with its history are given.

220. QANUNGO (S N). Architect of the Taj Mahal. Indo-Asian Cult. 11,4;1963; 367-70.

Discusses the identity of the architect of Taj Mahal. There are a number of names put forward as the designer of the Taj. He argued on the basis of styles used and historical records to find out the real claimant. The names of Austin de Bourdeaux, Ustad Isa, and Geronimo Veroneo, are discussed.

221. WRIGHT (Ernest Hunter). Domes, bell towers, cloisters, castles, minarets- history of architecture. In Richards topical encyclopedia. V 11; 1959. Richards; New York; P 450.

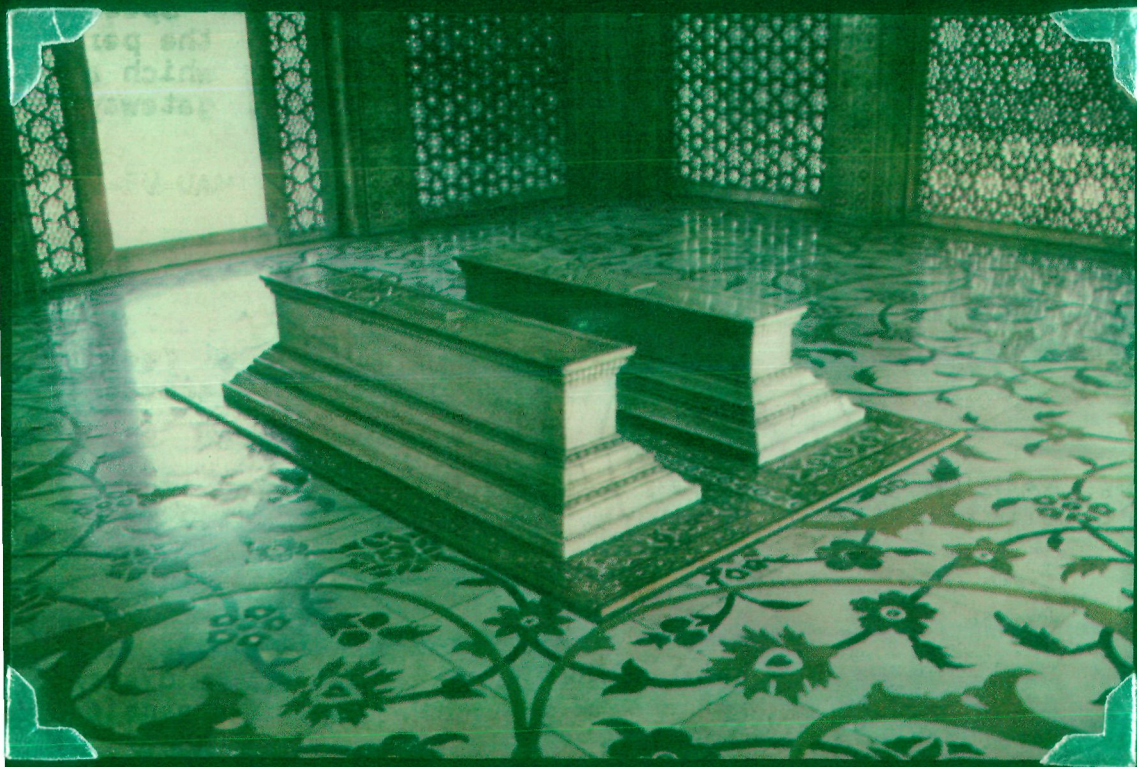
Discusses the Saracenic architecture in India. The Taj Mahal, the mausoleum built by Shah Jahan is based on this style of architecture. It is built of pure white marble delicately carved and inlaid with precious stones, which forms the most exquisite ornamentation ever used in architecture.

-TOMBS-MARBLE-DECORATION and ORNAMENT-INLAY

222. SMITH (Edmund W). Mughal colour decoration of Agra. V 7. 1901, Government Press, Allahabad; P 28, Plates 102.

Illustrated the colour decoration of the following monuments in Agra: Sikandra, Akbar's tomb, Battis Khambha, Zahara bagh, Chini-ka-Rauza, Itimad-ud-daulah's tomb.

Chini-ka-Rauza covered with "China", stands in a large garden, the tomb is curved from top to bottom with mosaic in tiling in a variety of colours, worked up into numerous patterns. The interior is floated with stucco painted with rich and bright floral designs. In Itimad-ud-daulah's tomb both mosaic in coloured marbles and inlaid work are used, but later on the mosaic ornamentation gave place entirely to and was supplanted by inlaid decoration.



INSIDE VIEW OF THE
TOMB OF ITIMAD-UD-DAULA SHOWING
MARBLE SCREEN & MOSAIC INLAY DECORATION
ON THE FLOOR
(AD 1626)

ARCHITECTURE, MUGHAL-TOMBS-MARBLE-AKBAR-DECORATION and
ORNAMENT-MOSAIC-AGRA-SIKANDRA

223. NATH (R). Inlay specimens at Akbar's tomb, Sikandra.
Lalit Kala. N 14; 1969; 5-9.

Mosaic work at the tomb of Akbar at Sikandra, constructed by his son Jehangir, is chiefly distributed on the southern gateway, western and eastern false gateways and central archway on each side of the main building. It describes the use of different coloured stones for geometrical designs spandrels of the arches have beautiful arabesque patterns made up of white and black marbles. Specimens of a highly sophisticated style of inlay in the perfectly developed condition, are three marble dados which are in the second storey hall of the western false gateway.

-ITIMAD-UD-DAULA

224. ANAND (Mulk Raj). Itimad-ud-Daula. Marq. 20;4;1967; 56-7.

Details of the brackets, and other ornamental features are illustrated. Its structure is briefly discussed.

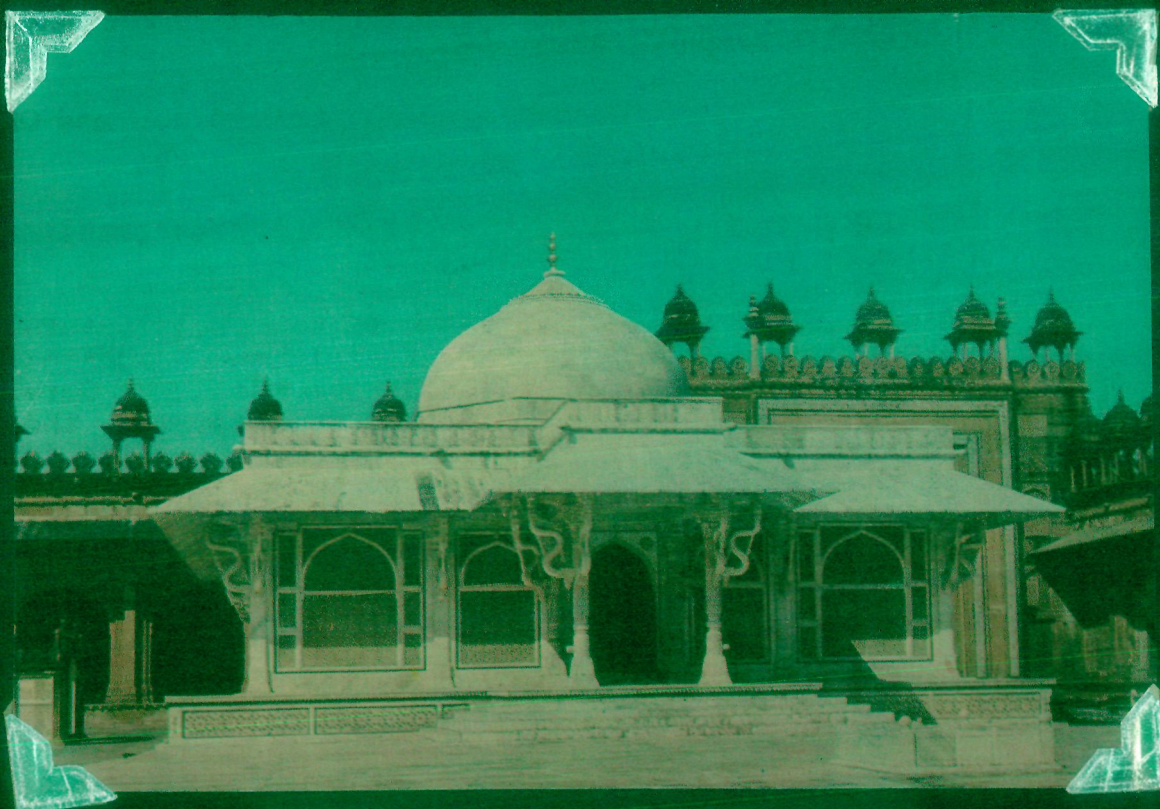
225. NATH (R). Depiction of animate motifs at the tomb of I'tmad-ud-Daulah at Agra. Islamic Cult. 47,4;1973; 289-300.

Tomb of Mirza Ghiyas Beg entitled I'tmad-ud-Daulah at Agra, was built of white marble with profuse ornamentation of mosaic and inlay in choicest tints and tones, it marks the phase of transition from the red-sand stone structure of Akbar to exquisite white marble mansions of Shah Jehan. The exterior has fine coloured mosaic and inlay work, in geometrical, floral and styled designs. Interior has exquisite stucco and painting decoration.

Ornamental motifs of this scheme belong to the age of Jehangir and the large-scale use of wine-vase, jar, cup and dish are obvious characteristics. It also discusses in detail the Chinese cloud-form in its Ornamental Scheme. Animate motifs, Tchi in Chinese and Persian art, Mughal paintings and their development and influence on Mughal architecture.

226. SARKAR (Jagadish Narayan). Some aspects of Mughal architectural decorations. Quart Rev Historical Stud. 11,4;1971-72;211-16.

Review article on colour-decoration in Mughal architecture. It reviews the glazed-tile decoration, mosaic inlay and glass mosaic and in the last it deals with stucco and architectural paintings and also provide the name of the monuments where these decorations are used.



SALIM CHISHTI'S TOMB
SHOWING SERPENTINE BRACKETS

ARCHITECTURE, MUGHAL-TOMBS-MARBLES-ITIMADUDDAULA-DECORATION-
and ORNAMENT-PIETRA DURA-AGRA

227. HAMBLY (Gavin) and SWAAN (Wim). Cities of mughul India: Delhi, Agra and Fatehpur Sikri. 1977, Vikas, New Delhi; P 168.

Describes the three cities i.e. Delhi, Agra and Fatehpur Sikri of the Mughul period with coloured illustrations of the monuments which provide the minute details of the architecture, sand stone carving, ornamentation, inlaid work, pietra dura decoration of Itimad-ud-Daulah, Facade of the Taj Mahal, dome etc.

-SHAIKH SALIM CHISTI-DECORATION and ORNAMENT-
MARBLE-CARVINGS-FATEHPUR SIKRI

228. SPEIGHT (E E). Spiritual Value of Islamic architecture. Islamic Cult 2,4; 1928; 611-21.

Discusses the spiritual value of the architecture, ornamentation, decorative art of Islamic architecture and compares it with Christian iconography. Carvings of minarets of the Queen mosque at Ahmedabad, the mausoleum of Salim Chisti, Itimad-ud-Daulah and the interior of the Taj Mahal which seem to be revelations of deep sorrow transmitted into dreams of such loveliness as the hand of man can only reveal when guided by supernal powers.

-MOSAIC

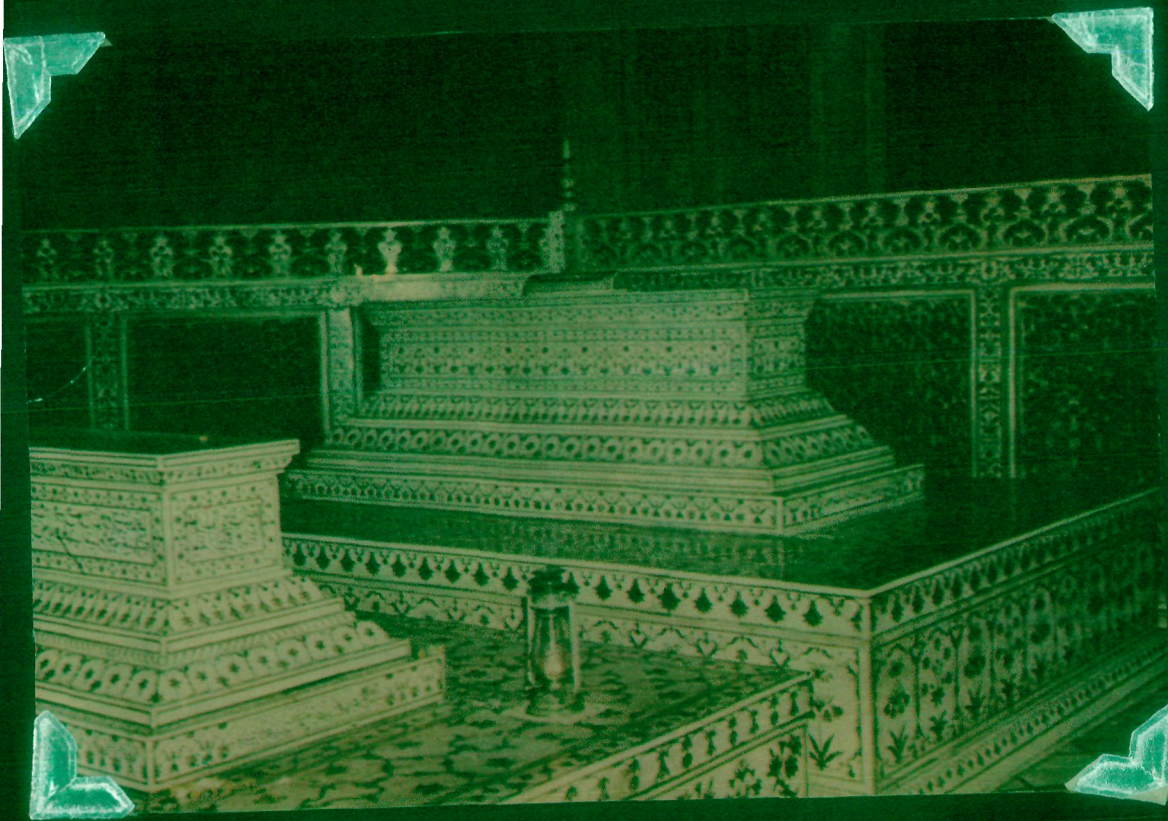
229. SANIAL (S C). Some legends of Fatehpur Sikri. Islamic Cult. 2,2; 1928; 287-90.

Discusses the origin of the square in mosaic which measures about seven cubits each way and situated on the north-eastern side of Shaikh Salim Chishti's tomb in its outer court.

-TAJ MAHAL-DECORATION and ORNAMENT-AGRA

230. CARROLL (David) etc. Taj Mahal. 1972. Newsweek, New York. P 172.

Gives a detailed and descriptive account of the Taj Mahal with illustrations of the inlaid design, inscriptions, paintings, plans of garden which shows the Persian influence in the formal symmetry of the landscape. Its exterior and interior surfaces are entirely covered with inlaid designs executed in some thirty five varieties of semi-precious stones its portals are framed by intricate calligraphic inscriptions. In the last chapter a guide to Mogul monuments with illustrations, is also given.



PIETRA DURA INLAY
DECORATION ON THE CENOTAPHS
TAJ MAHAL

**ARCHITECTURE, MUGHAL-TOMBS-MARBLES-TAJ MAHAL-DECORATION and
ORNAMENT-PAINTINGS-AGRA**

231. NATH (R). Incised painting in Mughal architecture.
Quart Rev Historical Stud 9,3;1969-70;134-5.

Discusses the architectural paintings depicted in the monuments of Agra and Fatehpur Sikri, their methods and variety of colours. Its resemblance to the Italian Sgraffito was also discussed.

-PIETRADURA

232. CHAGHTAI (M Abdulla). Pietra-dura decoration of the Taj. Islamic Cult 15,4;1941;465-72.

Discusses the origin of pietra-dura decoration. The muslims in India began to decorate their monuments by applying the patterns in faience, in mural or on stone in relief or in inlay(pietradura). It illustrated the pietra-dura decoration in Taj. - detail of pietra-dura of Mumtaz's sarcophagus, - Ahmadabad Jami Masjid's central mihrab having its arch and a shamsa decorated with stones in pietra-dura.

- 233- CHATTERJI (Nandlal). Italians and Mughal pietradura
J U P Historical Soc 10,2;1937;80-7.

Discussed the origin and history of pietradura inlay work in Mughal architecture. Examples of inlay work in Taj, Diwan-i-Am at Delhi are given. Whether it is Persian or Italian in origin has been discussed.

234. SOLOMON (W E G). Moghul message of beauty. Islamic Cult 2,3; 1928; 376-84.

Discusses Taj Mahal its art and architecture in the context of beauty. Describes the decorative art on the walls, ceiling in pietra dura. The tile mosaics, the painting and emperor Shah Jahan- as artist.

-RED SAND STONE-GENERAL

235. KURAISHI(M M H). Tombs of Makhdum Shah Daulat and Ibrahim Khan at Maner. In list of Ancient monuments protected under act VII in the province of Bihar and Orissa, Archaeological Survey of India, 1931; P 61-7.

Tombs their architecture and inscriptions are discussed. These tombs belong to the early Mughal type of architecture.

ARCHITECTURE, MUGHAL-TOMBS-RED SANDSTONE-HAZRAT MIR SAIYAD-
GENERAL-FATEHPUR SIKRI

236. SIDDIQI (Jamal Mohammad). Newly discovered inscription of Akbar's reign from Fatehpur. Medieval India: a miscellany. 4;1977; P 153-57.

Describes the history of Fatehpur Sikri and the architectural details of the shrine of Hazrat Mir Saiyad Sahib, which has some architectural pretensions of the early Akbari architecture. The super structure of the tomb rests on 12 pillars, each made of a single block of quartzite. Describes the octagonal structure which is converted into a hexagon on which stands the semi spherical dome. The inscriptions, engraved in bold relief and written in Nastaliq characters are described.

-RANI HADA-AGRA

237. NATH (R). Chhatra Rani Hada at Agra. Vishveshvaranand Indological J 14,1;1976; 120-32.

Describes the architecture of the Chhatra of Hada Rani at Agra. It stands in the centre of a garden, the garden is rectangular. The facade, the two octagonal towers crowned by kiosks of hexagonal columns, beam and bracket system, the ornamentation are discussed. In the last, the Amar Singh Gate of Agra Fort is also discussed.

-SADR JAHAN-PIHANI

238. POWELL-PRICE (J C). Tomb of Nawab Sadr Jahan at Pihani. J U P Historical Soc 9,2;1936; 1-5.

situated in Harroi district, the area was at one time enclosed by a wall but of this very little remains except the fine entrance gateway. North of this is the tomb, building of delicate pillars and great beauty overlooking a tank and shaded by large tamarind trees. The tomb is in the form of a baradari on a high plinth surmounted by a double dome on the west supported on slender sand stone pillars. The ornamentation is reminiscent of that of the Fatehpur Sikri. The inscriptions are also given with illustration.

-CHAUBURJ-AGRA-HISTORY

239. NATH (R). Chauburj: the tomb of Babur at Agra. Islamic Cult 48,3;1974;149-58.

Situated on the east bank of the river Jamuna just near the tomb of Itimad-ud-Daulah and exactly occupies the site of Babur's Bagh-i-Zar-Afshan. The author describes the history and architecture of Babur's tomb at Agra by giving plan and illustrations. There was very little ornament. Arched niches, above the dados, had floral designs.

ARCHITECTURE,MUGHAL-TOMBS-RED SANDSTONE-CHRISTIAN-AGRA-HISTORY

240. NATH (R). Important christian tombs at Agra. Indica.4,1, 1967; 19-34.

Describes the Jesuits mission to the Mughal court. And discussed the tomb of Verouco, Samru's tomb, Armenians quarter, Burgoin's tomb, Mausoleum of Ellis Merchant, their architecture, these tombs are based on Mughal style.

-MARIAM ZAMANI-AGRA-SIKANDRA

241. NATH (R). Mausoleum of Mariam Zamani at Sikandara(Agra). Quart. Rev Historical Stud. 10,2;1970-71;123-9.

Popularly known Mariam's tomb situated in the compound of the Christian Missionary Society, is the Mausoleum of Mariam-uz-Zamani, the "Barahdari" was originally built by Sikandar Lodi, was adopted by the Mughals and converted to the mausoleum of Mariam Zamani. The compartments and the corridors, have arcuate ceiling supported on vaults, barrel vaults, corbelled or stalactite squinches were allowed to remain. The interior architecture is formed of brick and mortar construction with stucco and the associated form of decoration. The four facades of the building were reconstructed by the Mughal with carved red sand stone panels. Four rectangular chhatris and 4 octagonal were constructed.

-NUR JAHAN- LAHORE

242. CHUGHTAI (M Abdulla). So-called gardens and tombs of Zeb-un-Nisa at Lahore. Islamic Cult. 9,3,1935;610-20.

Describes the historical background of the gardens and tomb of Aurangzeb's daughter, tomb of Noor Jahan, their inscriptions etc. The gardens discussed are Bagh-i-Dilkusha, Bagh-i-Dilmezz, Bagh-i-Namus-ud-Aliman Begum, and the Shalimar gardens.

-LANDSCAPE GARDENING-TAJ MAHAL-AGRA-GENERAL

243. SOLOMON (W E G). In the garden of the Taj Mahal. Islamic Cult. 7,1,1933;147-59.

Discusses the landscape architecture of the garden of the Taj Mahal and how it helps in increasing the beauty of the mausoleum.

-KASHMIR

244. BROWN (Percy). Mogul gardens. Marg 8,2;1955;94-100.

Landscape architecture of the gardens laid down by Mogul emperors is discussed. Nishat garden, Shalimar garden, Chashma Shahi, the buildings inside these gardens, and reservoirs in Kashmir are described.

ARCHITECTURE, MUGHAL-LANDSCAPE GARDENING-HISTORY

245. CLIFFORD (Derek Plint). Garden and landscape design. In New Encyclopaedia Britannica. V 7; 1982. Encyclopaedia Britannica. Inc. Chicago. P893.

Mughal gardens of India are the derivatives of Timurid gardens, which were pleasantries of water, meadow trees and flowers, in which buildings took a subordinate place. Gardens of strictly architectural design has huge walled enclosures with corner towers a central palace regularly disposed avenues and tanks of water. Trees were planted sometimes in regular quincuncial pattern. In all types of Islamic gardens, flowers were lavishly used. It also illustrates the landscape of a Mughal garden through a painting.

246. GOETZ (Hermann). Landscape architecture-Islam. In Encyclopedia of World Art. V 8; 1963, Mc Graw-Hill, New York; 1074-6.

Discusses the landscape architecture of Islamic period. Persian style garden, laid out in Mughal period in India, are described. All early 16th to 17th Century are the Arambagh at Agra, the tombs of Ba-Halima and Humayun at Delhi, the mausoleum of Akbar at Sikandrapur and the mausoleum of Asaf Khan at Shahjahan (Lahore) which is in pure Safavid-Persian style. The gardens in Kashmir, and Pakistan are also described.

247. KANWAR (H I S). Origin and evolution of the design of the charbagh garden. Islamic Cult. 48,2; 1974; 105-17.

Gives the origin and evolution of the design of the garden. The idea of the charbagh garden originally brought to India by the first Mughal emperor, Babur. Each of his successors namely, Humayun, Akbar, Jahangir and Shah Jahan, excelled his respective predecessors in the sphere of planting charbagh gardens. It also discusses the influence of Hindu Architecture, as such a garden combining the symmetry of a square divided into four equal smaller squares embodied the Hindu mythologised geography of the world.

248. STUART (C M Villiers). Gardens of the great Mughals 1913. London; P376

Discuss the landscape architecture of the Mughal gardens in India. It was from the north from Central Asia and Persia that the splendid garden traditions were introduced into India, taking root there under the various Muhammadan conquerors and developing into a native style which culminated in the beautiful Kashmir gardens. Besides history and origin, the plans are also discussed.

ARCHITECTURE,MUGHAL-LANDSCAPE GARDENING-DESIGNS and PLANS

249. CROWE (Sylvia) etc. Gardens of Mughal India : a history and a guide 1973. Vikas Publishing House, Delhi.p. 200.

Splendid garden tradition of Persia and Central Asia, introduced into India by the muslim conquerors, was revived and developed by the six great mughal emperors from 1526-1707. Babur, fixed his capital at Agra and set about planning the Rambagh on the river Jamuna. The Mughals created a distinctive style of garden art. It reached a peak of perfection in the beautiful Kashmir gardens built by emperor Jahangir and his Persian wife Nur Jahan.

Built with imposing entrance gateways, often terraced, with gushing fountain, water falls and brimming pools, these gardens, had a manifold purpose - a place for spiritual meditation or for shared delight, a retreat from a hot, dry climate and a resting place for the emperors on their lengthy travels. The authors, who are landscape architects with a particular knowledge of garden design, have produced the first comprehensive study of this important and fascinating subject with specially drawn plans and a detailed appendix of Indian plant names.

AGRA

250. NATH (R). Bagh-i-Gul Afshan of Babur at Agra.Indo-Iranica. 23,3;1970;14-23.

Describes the water system, artificial terraces with water chutes and cascades built on Persian tradition and aspects of Persian garden and their architecture. Also mentioned the names of different gardens laid down by Babur at Agra. The present name of the Bag-i-Gul Afshan, which has only survived, is Rambagh, Babur give it the pleasing name of 'Bagh-i-Gul Afshan' (The flower scattered garden). It was later renamed as Garden of Rest or Aram Bagh.

FORTIFICATION-AGRA

251. NICHOLLS (W H). Conservation of Muhammadan monuments in the United Provinces and Punjab and at Ajmer.In Archaeological Survey of India. Annual Report. 1904-5; P 10-23.

Laying out of the garden of Shahi Burj and Diwan-i-Aam to restore the land scape architecture of the Mughal period. Its plan is also given. The Anguri Bagh, Macchi Bhawan, Jahangir Mahal, their architecture and restoration work done, Zohra bagh and the restoration of fountains. The kiosk is an octagonal tower, of four storeys, built of red sand stone, and is in the early Mughal style. Other monuments discussed are Sikandra, Lahore, Fort Sikri, Delhi fort its plans etc.

ARCHITECTURE,MUGHAL-LANDSCAPE GARDENING-WATER MILL,
DESIGNS and PLANS - AURANGABAD.

252. SOLOMON (W E G). Garden of the water mill: Aurangabad. Islamic Cult. 10,1;1936;88-93.

Discusses the landscape architecture of the water mill garden in Aurangabad, the mosque situated in the garden its architecture, the design of the arches, the plan of water supply, the tanks and a hall below the tank.

DESIGNS and PLANS-SHALIMAR-LAHORE

253. SHAFI (Mohammad). Shahimar gardens of Lahore. Islamic Cult. 1,1; 1927;58-66.

Describes with plan of the Shalimar gardens at Lahore. Details of the fountains, tanks and Hammams are also discussed.

-WATER SUPPLY

254. CROWE (Sylvia). Akbar 1556-1605. In Gardens of Mughal India, by Sylvia Crowe etc. 1973. Vikas Publishing House Delhi. P 74-89.

Describes the plans of Hari Parbat, Nasim Bagh, Kashmir and Akbar's tomb, Sikandra, Akbar's fortress of Hari Parbat dominates Sri nagar and the lake. As it exists today, probably only the outer walls date from his time. The present fort, of eighteenth century construction, contains a complex of galleries. On the west bank of the lake lies Akbar's other legacy, the garden of Nasim Bagh. Fortress and garden - palace were thus linked in a very practical way. Akbar's tomb at Sikandra, is a immense pile of building, storey piled on storey, a maze of turrets and staircases leading to white cupolas. The plan is geometrical; dimension repeats dimension and the whole is finely proportioned to set of the great tomb within it.

-DECORATION and ORNAMENT-ANGURIBAGH-AGRA

255. NICHOLLS (W H). Railing in the Anguri bagh at Agra. Archaeological Survey of India, Annual Rep.1906-7;15-6.

Describes with illustration the pattern of the railing in Anguri bagh.

The railing is of red sand stone, and contained six independent shafts in each bay. The pattern of the railing is of a type which was not uncommon in Mughal work. The same pattern is used in Diwan-i-Am at Delhi, Amber palace at Jaipur etc.

PART 3

AUTHOR INDEX

(References are to the serial numbers)

A

ABDUL WADUD 160
 ANAND (Mulk Raj) 1,31,69,70,
 81,115,138,157,201,205,
 208,224
 AHANTHALWAR (M A) 191
 ARCHAEOLOGICAL SURVEY OF INDIA
 48,93,94,101,105,110,
 139,152,163
 ASHRAF HUSAIN (M) 142,167
 AYSE PARMAN 189

B

BALFOUR (E) 192
 BANERJI (S K) 45,71,78,113,
 147,155,158,166,169,171,
 176,184
 BATLEY (Claude) 53
 BEGDE (Prabhakar V) 54
 BEGLAR (J D) 91
 BERNIER (Francois) 140
 BLOCHMANN (H) 106
 BRAM (Leon L) 116
 BRIGGS (Martin S) 89
 BRIJ KISHORE 185
 BROWN (Percy) 2,3,35,244
 BURGESS (James) 99

C

CARLLEYLE (A C L) 67
 CARROLL (David) 230
 CHAGHTAI (Abdullah) 36,210,232
 CHATTERJI (Nand Lal) 4,107,
 114,182,193,233
 CHAUDHURI (Nirad C) 186
 CHUGHTAI (M Abdulla) 209,242
 CLIFFORD (Derek Plint) 245
 CODRINGTON (K de B) 104
 CONYBEARE (H C) 5
 COUSENS (Henry) 153
 CRESSWELL (K A C) 55
 CROWE (Sylvia) 249,254

D

DESAI (Z A)
See DESAI (Ziayaud-Din A)
 DESAI (Ziayaud-Din A) 6,26,37,90
 DOSHI (Saryu) 179
 DUBE (D M) 46

E-F

EASTWICK (E B) 56
 FABRI (Charles) 194
 FERGUSON (James) 57
 FLETCHER (Banester) 58

FLYNN (V J A) 51

FODOR (Eugene) 68

FUHRER (A) 136

G-H

GIBBON (David) 17

GOETZ (H)

See GOETZ (Hermann)

GOETZ (Hermann) 7,8,74,108,117,
151,181,202,211,246

GOKHALE (B G) 9

GOSWAMI (A) Ed. 59

GRABAR (Oleg) 187

HAMBLY (Gavin) 227

HAVELL (E B) 60,82

HEARN (G R) 141

HOBSON (J Peter) 118

HOSTEN (Rev H) 212

HURLIMANN (M) 177,195

HUXLEY (Aldus) 213

I-J

INDIA, INFORMATION AND
BROADCASTING (Ministry of)
PUBLICATION DIVISION 10

INDIA, TOURISM DEVELOPMENT CORPN 27

INDIAN TOURISM DEVELOPMENT CORPN.

See India, Tourism Development
Corpn.

IRVINE (W) 162

ISHWARI PRASAD 148

ISSAM EL-SAID 189

JAFFAR (S M) 92

JAMES (David) 79

JHA (Mahavir) 38

K-L

KAK (R C) 156

KANWAR (H I S) 119-122,214,
215,247

KANWAR LAL 123

KAUL (H K) 196

KEENE (H G) 61

KRAMRISCH (Stella) 34,39

KUHNEL (Ernst) 178

KURAISHI (M M H) 235

LALL (Johri) 46

LATIF (Syad Muhammad) 47

LEYDEN (Rudolf Von) 40

LUNIYA (B N) 100

M-N

MARSHALL (John) 41

MATHUR (N L) 143

MEHTA (RustamJ) 11

MISRA (Rokha) 12

MOHAMMAD YASIN 80

MUKERJI (Satya Chandra) 23

MUKHERJEE (S C) 216

NADVI (Sayyed Sulaiman) 217

NATH (R) 42,62,63,76,83,85,88,
90,109,124,125,130,134,146,
150,159,161,168,170,180,183,
190,218,219,223,225,231,
237,239,240,241,250.

NEVILL (H R) 97

NICHOLLS (W H) 32,102,251,255

NICHOLS (J R) 33

NUR BAKSHI 137

P-Q

PAGE (J A) 28,29
 PANIKKAR (K M) 20
 POWELL-PRICE (J C) 21,
 197,238
 PRIYALALL 24
 QANUNGO (N N) 206
 QANUNGO (S N) 220

R-S

RAO (V L S P) 30
 RAWSON (Philip) 43
 REA (A) 191
 RIZVI (Saiyid Athar Abbas) 51
 SAL 13
 SACHISTE (Eduardo) 127
 SANDERSON (G)
See Sanderson (Gorden)
 SANDERSON (Gordon) 75,86,87,
 132,133,144,149
 SANIAL (S C) 229
 SARASWATI (S K) 14,15
 SARKAR (Jadunnath) 174
 SARKAR (Jagdish Narayan) 226
 SHAFI (Mohammad) 253
 SHARMA (Ramesh Chandra) 128
 SHARMA (Y D) 49
 SHARP (H) 50
 SIDDIQI (Jamal Mohammad) 236
 SIVARAMAMURTI (C) 16,129
 SMART (Ted) 17
 SMITH (Edward P) 64,73
 SMITH E W) 164,222,73
 SMITH (V A) 22
 SOLOMON (W E G) 203,234,243,252
 SORMANI (Giuseppe) 18
 SOUNDARA RAJAN (K V) 65,135
 SPEIGHT (E E) 228

SPEISER (Werner) 198
 SRIVASTAVA (A L) 77
 SRIVASTAVA (Salig Ram) 25
 STIERLIN (Henri) 66
 STUART (C M Villeries) 248
 SWAAN (Win) 227
 SWINGLEHURST (Edmund) 204

T-V

TALUQDAR (J C) 207
 TAPLOO (Rita) 112,188,199
 TEMPLE (R C) 200
 TERRY (J) 19
 TERRY (John) 52,72,173
 THOMPSON (J P) 103
 TUCKER (R Froude) 95,98,172
 VOGEL (J Ph) 145,165,175
 VOLWAHSEN (Andreas) 44

W-Z

WRIGHT (Ernest Hunter) 221
 ZAFAR HASAN (M) 154

SUBJECT INDEX

(References are to the serial numbers)

AKBAR'S TOMB 105-09, 200, 205-07,
223ARCHITECTURE, MUGHAL,
GENERAL 1-19AKBAR 20-21
AKBAR & JAHANGIR 22
AGRA 23-24-
ALLAHABAD 25
BIHAR 26
DELHI 27-30
HARYANA 31
JAHANGIR 22
KASHMIR 32-33
LAHORE 34

HISTORY 35-44

AKBAR 45
AGRA 46, 47
BILJAPUR 48
DELHI 49, 50
FATEHPUR SIKRI 51, 52

BAOLI

See WELLS

BULAND DARWAZA

See DESIGNS And PLANS-DOORS

CHAUBURJ-AGRA 239

DECORATION and ORNAMENT

see FORTIFICATION, MOSQUES,
PALACES, TOMBSDESIGNS and PLANS, MONUMENTS
53-66AGRA 67, 68
BANGLA DESH 69
FATEHPUR SIKRI 70-73
KASHMIR 74
LUCKNOW 75

BATHS 76

DOORS 77

BULAND DARWAZA 78-80

FORTIFICATION

AGRA 81-84
DELHI 85, 86
DIWAN-I-ANM, LAHORE 87

MINARETS 88

MOSQUES 89, 90

DELHI 91

MAHABAT KHAN-PESHWAR 92

PALACES

FATEHPUR SIKRI 93
JODHBAI 94
AKBARI MAHAL-AGRA 95
JAHANGIRI MAHAL-AGRA 96
KHAS MAHAL-AGRA 97THRONES-TAKHT-I-AKBARI-
KALANUR 98

TOMBS 99, 100

FATEHPUR SIKRI 101

JAHANGIR-LAHORE 102-103

TOMBS MARBLE 104

AKBAR-AGRA-SIKANDRA 105-09
HUMAYUN-DELHI 110, 112
ITIMAD-UD-DAULA-AGRA 113-114
TAJ MAHAL 115-29

TOMBS-RED SANDSTONE

HESSING-AGRA 130
FIROZ KHAN 131
JASWANT SINGH 132
MARIYAM ZAMANI-AGRA-
SIKANDRA 133

WELLS-WATER SUPPLY 134

DIWAN-I-KHAS

AGRA 176
DELHI 177
FATEHPUR SIKRI 167, 68, 170, 178

FORTIFICATION

GENERAL

AGRA 136, 137
DELHI 138-41

HISTORY

AGRA 142
DELHI 143-144
LAHORE 145

→ DECORATION AND ORNAMENT

UNRAY AGRA 146
PIETHA DUHA 147, 148

PIETRA DURA-DELHI 149
MOSAIC-TILE

LAHORE 150-51

FORTS

See FORTIFICATION

GOLGUMBAZ-BIJAPUR

See MOSQUES-GOLGUMBAZ

HAMAM

See BATHS

HUMAYUN'S TOMB 110,112,201

INLAY

See DECORATION and ORNAMENT

ITIMAD-UD-DAULA 113,114,224-7

JAHANGIRI MAHAL 96,179,180

JAHANGIR'S TOMB 102,103

JAMI MASJID

See MOSQUES

LAHORE FORT

See FORTIFICATION-LAHORE

LANDSCAPE GARDENING

GENERAL

TAJ MAHAL-AGRA 243
KASHMIR 244

HISTORY 245-248

DESIGNS and PLANS 249

AGRA 250
FORTIFICATION-AGRA 251
WATER MILL-AURANGABAD 252

SHALIMAR-LAHORE 253
WATER SUPPLY 254

DECORATION and ORNAMENT
SHALI
ANGURI BAGH-AGRA 255

MARBLE TOMBS

See TOMBS-MARBLE

MARIAM ZAMANI'S TOMB

See TOMBS-RED SAND STONE

MAUSOLEUMS

See TOMBS

MIRZA GHIYAS BEG'S TOMB

See TOMBS-MARBLE-ITIMAD-UD-DAULA

MOSAICS

See DECORATION and ORNAMENT

MOSQUES

GENERAL

AHMEDABAD 152
BIJAPUR 153
DELHI 154
FATEHPUR SIKRI 155
KASHMIR 156

HISTORY 157-58

MOTI MASJID-AGRA 159
Dacca 160

DECORATION and ORNAMENT

CARVINGS-INSCRIPTIONS 161
PESHAWAR 162
STONES, COLOURED-FATEHPUR
SIKRI 163

JAMI-DECORATION and ORNAMENT

INLAY -FATEHPUR SIKRI 164

MOTI MASJID

See MOSQUES

MURJAHAN'S TOMB-LAHORE

See TOMBS-RED SAND STONE

PALACES

GENERAL

LAHORE 165
AKBAR'S KHWAGAH-FATEHPUR
SIKRI 166
DIWAN-I-KHAS-FATEHPUR SIKRI
167-68
JUDH BAI 169

HISTORY

DIWAN-I-KHAS-FATEHPUR SIKRI 170
MARIAM KI KOTHI 171
RANG MAHAL-DELHI 172

DECORATION and ORNAMENT

FATEHPUR SIKRI 173
MOSAICS 174
TILE-LAHORE 175
DIWAN-I-KHAS-COLOUR-AGRA 176

PIETRA DURA-DELHI-177
STALACTITE-FATEHPUR SIKRI 178
JAHANGIR-AGRA

STONE CARVINGS 179
TANTRIK SYMBOLS 180

- RANG MAHAL-DELHI
 INLAY 181
 PIETRA DURA 182
 SHISH MAHAL-AGRA
 MOSAICS-GLASS 183
 TURKISH SULTANA-FATEHPUR SIKRI
 DADO 184
 SWASTIKA 185
 PIETRA DURA
 See DECORATION and ORNAMENT
 PLANS
 See DESIGNS and PLANS
 RANG MAHAL 172, 181-82
 RED FORT-AGRA
 See FORTIFICATION-AGRA
 RED FORT-DELHI
 See FORTIFICATION-DELHI
 RED SAND STONE TOMBS
 See TOMBS-RED SAND STONE
 SHAH BURJ - DECORATION and
 ORNAMENT
 PIETRA DURA 149
 SHISH MAHAL 183
 STEP WELL
 See DESIGNS and PLANS-WELLS
 TAJ MAHAL
 See TOMBS-MARBLE-TAJ MAHAL
 TOMBS
 GENERAL 186
 HISTORY 187, 188
 DECORATION & ORNAMENT
 AGRA 189
 COLOUR 190
 TOMBS-MARBLE 191-99
 GENERAL
 AKBAR-AGRA-SIKANDRA 200
 HUMAYUN-DELHI 201
 SAFAR JANG 200
 TAJ MAHAL-AGRA 203, 204
 HISTORY
 AKBAR-AGRA-SIKANDRA 205-07
 TAJ MAHAL 208-21
 DECORATION and ORNAMENT
 → INLAY 222
 AKBAR-AGRA-SIKANDRA
 MOSAIC 223
 ITIMAD-UD-DAULA-AGRA 224
 MOSAIC 225, 226
 PIETRA DURA 227
 SHAIKH SALIM CHISHTI
 CARVINGS 228
 MOSAIC 229
 TAJ MAHAL - AGRA 230
 paintings 231
 PIETRA DURA 232-4
 TOMBS-RED SAND STONE
 GENERAL 235
 HAZRAT MIR SAIYAD-FATEHPUR
 SIKRI 236
 RANI HADA - AGRA 237
 SADR JAHAN *PIHANI 238
 HISTORY
 CHAUBURJ - AGRA 239
 CHRISTIAN 240
 MARIAM ZAMANI-SIKANDRA 241
 NUR JAHAN-LAHORE 242
 TURKISH SULTANA'S HOUSE 184, 185
 WALLS-FORTIFICATION-LAHORE-
 DECORATION and ORNAMENT 150